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All Candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 28, 1901; for ASSOCIATESHIP by July 5. In the case of New Members, proposal forms, duly filled up, must be sent in before June 20. No names will be entered after the above dates.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1901.

AUGUST WILHELMJ.

Who is the oldest living fiddler? This is a somewhat difficult question to answer, but whoever in response should say Ober-Procurator August Wilhelmj, would not be far wrong. Although this August Wilhelmj is ninety years of age he plays his violin, as becometh an enthusiastic amateur, every day. He was a fellow-student of Bismarck's at Göttingen and became very intimate with the great German Chancellor. He is best known as the far-famed Rhenish wine grower. He married Miss Charlotte Petry, an excellent pianist and singer, who was a pupil of André, of Offenbach, of Marco Bordogni, and of no less distinguished a personage than Frederic Chopin. One of the two sons of that marriage forms the subject of this biographical sketch.

August Emil Daniel Ferdinand Victor Wilhelmj was born on September 21, 1845, at Usingen, the former residence of the Princes of Nassau-Usingen. Some thirty years later he visited his native town on the invitation of the magistrate, when he received an extraordinary ovation, which took the practical form of the foundation of an institution agreed upon by the Town Council, and to be called the A. W. Institute, as a lasting memorial of the day of his visit. At the same time he was made an honorary citizen of Usingen.

THE GERMAN PAGANINI.

The boy received his first lessons on the violin from Conrad Fischer, court conductor to the Duke of Nassau at Wiesbaden. He must have made rapid progress in his studies, for when Henriette Sontag (Countess Rossi) stayed at his parents' house, August played with such mature tone-production, precision, and clearness, combined with natural expression, that the great singer, deeply moved, kissed him and exclaimed, 'Some day you will be the German Paganini.' The little fellow was then only seven years old. Under Fischer's excellent tuition the boy made rapid progress in his art. In addition to his characteristic broad tone he possessed an extremely fine ear, which enabled him, on hearing any combination of notes sounded together, to distinguish and name with certainty each individual note.

REPARTÉE.

At the age of eight he first played in a quartet—one of Haydn's—and performed his part with such coolness and certainty that it seemed as if he had already played for years

in public. On the 8th of the following January (1854) he made his first appearance in public at a concert given at Limburg-on-the-Lahn in aid of the poor of that town. Two years later (March 17, 1856) he appealed to a wider circle when he played at the Court Theatre, Wiesbaden, and caused a great sensation by his skilful performances.

Master August was a smart boy and clever at repartee. At the age of fourteen he once played at a concert Ernst's *Elegie*, which, although in the minor key, ends with the major third, the said E natural being a harmonic note in the violin part. His accompanist, however, played an E flat in the final chord, to Wilhelmj's agonised horror. The boy turned to his accompanist and said, 'Donkey.' 'Do you call me your donkey?' was the response. 'No,' said August, 'if you were my donkey, you would have played E natural!'

THE VERDICT OF LISZT.

In spite of the musical endowments nature had lavished on his son, Wilhelmj *père* was averse to his following a musical career—he wished him to enter the legal profession. But upon the earnest solicitations of his son the father consented to reconsider the matter, providing that some high musical authority would testify to August's chances of success in the art of music. In the Spring of 1861 the fifteen-year old youth, armed with a letter of introduction from Prince Emil von Wittgenstein, paid a visit to Liszt, at Weimar, when he played to the great pianist Spohr's 'Gesangsscene' and Ernst's 'Ungarische Weisen.' Liszt, who accompanied him on the pianoforte, at once recognised his superior gifts, and after Wilhelmj, at Liszt's request, had played several pieces *prima vista* with surprising skill, Liszt said to the little fellow's mother: 'Is it possible that there can be the least hesitation concerning your boy's career? He is a born musician. He is so entirely predestined for the violin, that did not the instrument already exist it ought to be invented for him.' A few days later Liszt personally took Wilhelmj to Leipzig to place him under the trusted guidance of Ferdinand David for further study. Liszt, on introducing him to David, said: 'I bring you the future second Paganini.'

FERDINAND DAVID.

From 1861 to 1864 Wilhelmj was a student at the Leipzig Conservatorium, where he had as teachers of theory Ernst Friedrich Richter and Moritz Hauptman; later on he studied under Joachim Raff, at Wiesbaden. But Ferdinand David superintended his violin studies, and it is to that great artist's influence that Wilhelmj owes those noble classical traditions which distinguish his performances in solo playing and in chamber music. He became David's favourite pupil. 'It is a true delight to listen

to him,' David would say, his face beaming with joy; 'difficulties do not exist for him.' In course of time David became more and more attached to Wilhelmj, so much so that the vignette which appears in David's Violin School, and which represents the picture of an ideal violinist, is taken from a photograph of his favourite pupil, August Wilhelmj.

At the public examination of the Conservatorium (April 9, 1862) Wilhelmj played Ernst's Concerto Pathétique in F sharp minor, with results that roused almost unprecedented enthusiasm. Seven months later (November 24, 1862) he played for the first time at the Gewandhaus concerts, his solo being Joachim's Hungarian Concerto, and came through the fire of criticism, which such an event calls forth, with an enhanced reputation and the hall-mark of a first rank artist.

FIRST VISIT TO ENGLAND.

Switzerland was the vantage ground of his first tour, in the autumn of 1865. In the spring of the following year he visited Holland, and in the autumn he made his way to London, *à la* twenty-one. Through the influence of Jenny Lind, Wilhelmj made his first appearance before an English audience at the Promenade Concerts given at Covent Garden Theatre under the conductorship of the late Alfred Mellon—who, by the way, was an excellent conductor. It may not be without interest to mention that three great violinists made their first appearances in England at theatres—Miss Wilhelmina Neruda (Lady Hallé), at the Princess's Theatre, Oxford Street; Joseph Joachim, a boy of fourteen, at Drury Lane (the benefit of the versifier, sometimes called the poet, Alfred Bunn); and August Wilhelmj, at Covent Garden. The actual date of his *début* was September 17, 1866. The *Musical World*, probably in the words of Mr. J. W. Davison, thus recorded the event:—

MR. ALFRED MELLON'S CONCERTS.

Mr. Alfred Mellon is a true believer in novelty. No matter what talent he has at command he seeks for more. . . . On Monday a new violinist, Herr Wilhelmj, appeared, and created an extraordinary sensation. Very little is known about Herr Wilhelmj. He is, we hear, a Pole. He is little more than twenty years of age. He played a piece by Paganini and Ernst's 'Airs Hongrois,' and was rapturously encored in both. At present we are obliged to content ourselves with stating that a greater success could not possibly have been achieved; that from the opening notes of the violinist the audience was enraptured and the members of the band astonished; and that all concurred in the opinion that Herr Wilhelmj was a first-rate master of his art.

At one of these concerts he played Paganini's Concerto in D, which on that occasion was conducted by Bottesini, the great performer on the big fiddle.

THE LONDON AND EDINBURGH CRITICS.

The fame of the new violinist soon spread beyond the walls of Covent Garden Theatre. On November 26, 1866, he appeared, for the first time, at the Monday Popular Concerts, when he led Mendelssohn's Ottet, played Beethoven's Romance in F, and took part, with Charles Hallé and Piatti, in Mendelssohn's C minor Trio. The late Prince Leopold (afterwards Duke of Albany) was present at this performance. Concerning Wilhelmj's part in the concert, the *Pall Mall Gazette* (then under Mr. Davison's influence in regard to musical criticism), said: 'In a Romance (in F) of Beethoven he [Wilhelmj] proved himself as consummate a master of the simply "expressive" as in Mendelssohn's Ottet of the "grandiose" in chamber music.' The *Morning Post*, in a notice of the same concert, did not approve of the spelling of the new violinist's name. 'Wilhelmj would be more simple and intelligible to English eyes,' is the recorded opinion of that critic. On the Saturday following his first appearance at St. James's Hall, Wilhelmj played at the Crystal Palace concert of December 1, 1866, with much acceptance, his solos on that occasion being Lipinski's Concert Militaire and Vieuxtemps's 'Reverie.' Subsequent appearances at the 'Pops' confirmed the good impression his initial performances had made, and his fame extended to Edinburgh, where he so worked upon the feelings of a critic of one of the Auld Reekie journals that he was described as 'a gentleman who burst upon (!) the English public lately, and at once took his stand among the first performers of the age.'

His performances in Paris were attended with much enthusiasm. At one of Padeloup's concerts populaires pour la musique classique, given in the Cirque Napoléon, on January 20, 1867, he was called by the critics 'le nouveau Paganini,' and the Parisians used to say in tones of admiration, 'Inconnu hier, le voilà célèbre aujourd'hui.' He visited Italy in the autumn and at Florence his performances of classical music earned for him the title of Protector of the Società di Quartetto. In January, 1868, he accepted an invitation from the art-loving Grand Duchess Helena Pawlowna of Russia to visit St. Petersburg. In the Russian capital he resided in the Palais Michel with Hector Berlioz, who said: 'Never before have I heard a violinist with a tone so grand, so enchanting, and so noble as that of August Wilhelmj.'

For many years Wilhelmj led the life of a travelling virtuoso, touring in Europe, America, and Australia, where he met with the greatest success. At Leyden he was even surprised by a torchlight procession; at Milan, where he arranged a series of Evening Chamber concerts of German music, he was created an honorary member of the famous Milan Società di Quartetto. He re-appeared in England early

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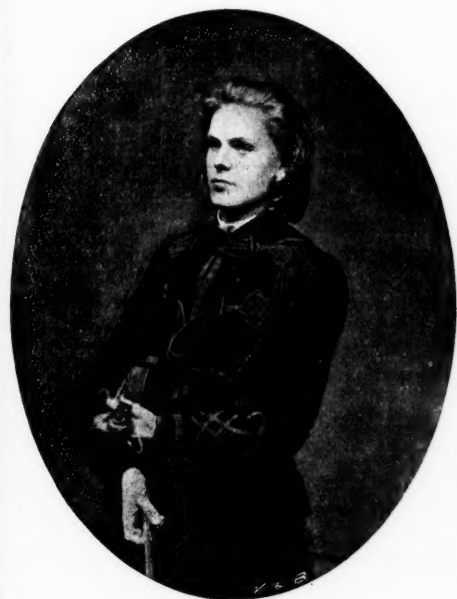
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in 1875 as one of the artists engaged by Messrs. Novello for their daily concerts given at the Royal Albert Hall during the season of 1874-5, at which he frequently played with much acceptance.

An important event in the life of Professor Wilhelmj (the title of Professor was bestowed on him in 1871) occurred in August, 1876, when he led the orchestra in the memorable performances of Wagner's 'Der Ring des Nibelungen' at Bayreuth. His 'meritorious energy'—to use Wagner's own words in appreciation of his efforts—was on the same high level as the splendid attainments of Dr. Hans Richter as conductor of those famous representations.



AUGUST WILHELMJ, AGED 17,
AS A STUDENT OF THE CONSERVATORIUM, LEIPZIG.

THE WAGNER FESTIVAL IN LONDON.

Professor Wilhelmj initiated the Wagner Festival held in the Royal Albert Hall in May, 1877. The following is a letter (translated from the original German) from Wagner to Wilhelmj relating to this, the last visit paid by the composer to England:—

Bayreuth, March 15, 1877.

My dear Friend,

I have just signed the contract with Messrs. Hodge and Essex. They will receive my further instructions to-morrow. I only hope this undertaking may have a happy outcome.

During the past few years I have often received invitations of a like nature from England. You know, however, that concert-giving is not at all my sphere of action, and those who have wished of late to make my acquaintance I could only invite to Bayreuth. It seems,

then, that in this way I have gained good friends, especially in England. You, dearest friend, have so urgently begged me to convince myself of this upon the spot, that I have gladly determined to consent. You had won, in fact, a very definite right, through the splendid share you took in the performances of my 'Bühnenfestspiel' at Bayreuth. Any earnest wish expressed by you, I had to comply with! I come to England—I say it openly—upon your invitation. May you never regret my obedience!

You will have much to do for me, since it is your promise to place yourself at the head of the orchestra which I shall conduct, that has made me take kindly to the thought; for I thus am fore-assured that even the most laborious hours of toil will be refreshing to me, and hereafter shape themselves to pleasant memories.

Every detail now will swiftly be in order. Heartily do I rejoice at the prospect of seeing you soon again, and thank you for all your past and future works of friendship.

Yours very sincerely,

RICHARD WAGNER.

Wagner conducted some of the performances of this Grand Wagner Festival, the remainder being under the direction of Hans Richter. The orchestra of 170 performers was led by Wilhelmj. At the conclusion of the Festival the band presented their distinguished leader with the following address:—

WAGNER FESTIVAL.

Royal Albert Hall, May, 1877.

To August Wilhelmj.

Sir,—The members of the orchestra of the Wagner Festival cannot separate without expressing to you their admiration of your great abilities as a violinist and musician. They are assured that to you they are largely indebted for the opportunity that has been afforded them of assisting in the interpretation of the works of the great master, under his own immediate superintendence. For these reasons, and for the great assistance you have rendered in the arrangements for the Festival, and especially as leader of the orchestra, they beg your acceptance of a violin bow as a mark of their respect, and as a memento of one of the most important events in the musical history of this country.

Signed on behalf of the orchestra:—Hermann Franke, Carl Deichmann, Hugo Daubert, Richard Blagrove, Edwin Ould, C. Thomas, Charles Harper, John Hedley (Secretary).

In connection with this Wagner Festival it should be remembered that Dr. Hans Richter made his first appearance in England; moreover, his initial visit to this country was due to Wilhelmj. The great conductor in presenting his old violinist friend with his photograph not long ago inscribed it with these words:

* Dem ersten Concertmeister in Bayreuth, anno 1876,
dem ersten Rufer nach London, anno 1877;
dem ausgezeichneten Kunstgenossen,
dem lieben Freunde, August Wilhelmj.

HANS RICHTER.

London, 5 November, 1900.

* To the first leader in Bayreuth, anno 1876; to the first inviter to London, anno 1877; to the excellent brother artist and the dear friend, August Wilhelmj.

QUEEN VICTORIA AND THE SCHERZO.

It is very interesting to hear Professor Wilhelmj converse upon his experiences and the distinguished persons he has met during his long artistic career. He once played before Queen Victoria at Osborne, his colleagues being the late Sir William Cusins and Signor Piatti. The Queen asked for Mendelssohn's D minor Trio—'only three movements,' she said, 'not the scherzo.' 'Piatti didn't like that,' laughingly observes the Professor. The Emperor and Empress Frederick held Wilhelmj



WILHELMJ, THE LONG-BOW!

(A caricature by Mr. Charles Lyall, reproduced—reduced size—by the kind permission of the artist.)

in high esteem. As Prince and Princess Frederick of Prussia they paid him a visit at his place, Mosbach-Biebrich, on the Rhine, when Wilhelmj played on the violin and organ to them, and on the following day he dined with their Royal Highnesses.

MOLTKE A LOVER OF MUSIC.

His recollections of Count von Moltke are unusually interesting. The general impression of that great war strategist is that he was a man of a hard, stern nature. This is largely true of him in regard to his temperament generally, but music melted his cold heart,

'He was the most musical man in the world,' recalls Professor Wilhelmj. 'When he visited Wiesbaden in 1877 his first enquiry of the magistrate who received him was for me. He asked about musical matters in England. Usually a very silent man, Moltke became exceedingly animated when talking about music. When I played to him he cried like a child, and in complimenting me on my performance he said: "It carries one above this mortal world."'

Here is a characteristic anecdote of Hans von Bülow. During one of the visits of the redoubtable Hans to London he received tickets from the late Sir Augustus Harris for a performance of Wagner's 'Meistersinger.' These he returned to the impresario, saying, 'I am sorry I cannot use the tickets; I have already booked places for the Canterbury Music Hall!'

AN AMERICAN ENTHUSIAST.

One of several amusing experiences during the round-the-world tour of the subject of this sketch may be related. At Denver, Colorado, Bach's 'Chaconne' was put down in the programme for performance. But the agent, thinking this would be a risky piece for a general audience, suggested that Mendelssohn's Violin Concerto should be substituted. One man in the audience, however, protested against the alteration in the programme. He said that he had travelled one hundred miles to hear the 'Chaconne,' as he was convinced that nobody could play it. In order to satisfy the gentleman Wilhelmj, although greatly fatigued by his exertions at the concert proper, consented to play the 'Chaconne' in private to this protestor. Judge of his feelings when, after he had thrown all his energies into the interpretation of that difficult work, this great connoisseur (!) of Bach (as Wilhelmj thought) calmly said: 'I don't think much of that piece.'

TECHNICAL ATTAINMENTS.

As a violinist Professor Wilhelmj excels equally in his performance of solos and of quartets. His execution of the later quartets of Beethoven—a true test of an executant's musical intuitiveness—and of works by modern composers is especially praiseworthy. He is a great interpreter of Bach. When Wagner heard him play the Chaconne for the first time he embraced him with tears in his eyes and said: 'My dear Wilhelmj, I can scarcely speak, but you must feel the deep impression you have made upon me. It is the most perfect artistic interpretation I have ever heard.' The music of Paganini, which he plays with great finish, is a fine outlet for the display of his technical attainments. But, although he is very eclectic in his tastes, Bach and Paganini appeal very strongly to his artistic temperament.

One remarkable feature of his playing is his fine broad tone. A man of splendid physique, Wilhelmj reflects his massive frame in the rich

tones, beautifully pure withal, which he extracts from the instrument. His long-drawn bow is well portrayed in the caricature sketch of Mr. Charles Lyall, which, by that artist's kind permission, we reproduce. Not in tone only, but in left-hand technique, Wilhelmj, by common consent, is unrivalled. His double-stopping skill manifests itself in the ease with which he plays thirds, sixths, octaves, and tenths. Moreover, as Ferdinand Laub once said: 'I believe August Wilhelmj could not play out of tune, even if he wanted to.' His peculiar treatment of double-stopping is the result of an entirely original and thought-out system, which some day he may give to the world in a detailed form. It is not surprising that he has been the recipient of many orders and distinctions. Of his numerous violins the chief treasure is a Guarnerius, 'the finest ever made.'

As a composer Professor Wilhelmj has written chiefly for the instrument with which his name is so eminently associated. These include solos for violin with orchestral or pianoforte accompaniments, many transcriptions—which he has made a specialty—two string quartets, &c. He has edited many classics for the violin, including the Beethoven and Mendelssohn concertos. He has furnished the Beethoven concerto with a cadenza which Bülow declared to be 'the best.' Compositions for orchestra and songs prove that Wilhelmj has not narrowed his interests in the field of productive activity.

LETTERS FROM WAGNER AND LISZT.

In regard to the transcriptions for the violin already referred to, the following letters from Wagner and Liszt to the transcriber will be read with interest. The first, from Wagner, refers to Wilhelmj's well-known transcription of the Albulblatt and to orchestral matters. It is dated 'Bayreuth, October 6, 1872.'

My dear Herr Konzertmeister *in partibus!*

Your transcription of the poor little Albulblatt has converted the trifle into something very beautiful. Accept my best thanks for it, together with my full appreciation of your talent! I am right in assuming that you wished me to return the manuscript to you??

If you are going to make use of this also, in your efforts on behalf of the Festspiele, you will be rendering a good service, as I cannot, in any case, expect any definite results before this coming winter. On no account, however, should the cost of the orchestra trouble you. It is true that my estimate respecting the orchestra is based upon the assumption that I shall be able to enrol it, for the most part, with musicians from the great Court orchestras, in about the same way as for our performance of the 9th Symphony. In order to obtain the services of these Court musicians, I should, of course, have to apply to the respective sovereigns, and I anticipate no refusal in those quarters. To these musicians, then, who will continue to draw their salaries from home, I shall certainly need to offer no more than an honorarium for their extra expenses, which I believe I estimate sufficiently high at 50 thalers per month. As

most orchestras are, at that time, entirely disengaged, I may reasonably assume that many musicians will be glad even of obtaining a little extra pay in this way. Now, it would, of course, be a different matter if I were to have recourse chiefly to unattached musicians, who would expect a larger honorarium. I must confess to you that such an eventuality would embarrass me, and that I should not willingly enter into negotiations with people who have no



RICHARD WAGNER AT THE ROYAL ALBERT HALL IN 1877.

(A caricature by Mr. Charles Lyall, reproduced—reduced size—by the kind permission of the artist.)

real conception of the undertaking, and would look upon it merely as an occasion for earning money for services rendered. Indeed, it can only be a question of compensating them for the expenses of their stay here, which—if no absurd demands are made—should surely be adequately covered by an amount equal to their regular salaries (the principals, for instance, at Dresden, do not get more than 50 thalers). However, do not allow this consideration to stand in the way of your increasing the offer, in particular cases, and the necessary funds will have to be obtained somehow.

Meanwhile, matters are not as yet so far advanced as to necessitate our proceeding in haste. I am myself only planning my journeys for this winter, in order to make myself acquainted with my German vocal coadjutors. Such heaviness of heart do I feel in this respect, that I can only say, if I can find my singers, you will certainly find your players. Had we not better wait till then before we make an official announcement? . . .

Be good enough to present my best compliments to Herr de Swert, and to tell him that we must have 16 first and 16 second violins, as well as 12 violas, twelve violoncellos, and eight double basses.

I hope, ere long, to have the opportunity of seeing you in my approaching travels, either in Wiesbaden or elsewhere. I am looking forward with sincere pleasure to the further extension of our personal acquaintance, which began under such favourable auspices, and remain,

Your truly devoted

RICHARD WAGNER.

The two following letters from Liszt speak for themselves:—

Weimar,

12 June, 1872.

Greatly esteemed Sir and Friend,

Your Chopin transcriptions are very pleasing, tasteful, and well done, the keys aptly chosen and the accompaniments well adapted. Congratulating you upon the success which these transcriptions cannot fail to meet with everywhere, it would give me additional pleasure if you were to play the four Nocturnes and the two Concertos, and if then there should still remain a few grains of criticism to be added by me, I shall take the liberty to indicate such insignificant alterations in the pianoforte accompaniment, as requested.

Anticipating the pleasure of soon again meeting and admiring you at the Musicians' Congress, in Cassel, I remain, with sincere esteem,

Your devoted friend,

F. LISZT.

Please give my most friendly greetings to J. Raff.

Weimar,

18 June, 1883.

Highly esteemed Friend and Colleague in Art,

Kindly excuse the delay in thanking you for your Siegfried-Paraphrase.

It is a by no means easy task to transpose the *motivi* of Wagner's 'Nibelungen,' properly and effectively, upon a single instrument. You have accomplished this most successfully, and genuine praise will always be due to you from

Yours faithfully,

F. LISZT.

By the same post you will receive your manuscript, to which I have merely added a few pedal directions and some fingering. From the first to the last bar, your Siegfried Paraphrase is excellent.

PUPILS AND 'A MODERN SCHOOL FOR THE VIOLIN.'

Although Professor Wilhelmj has now settled in London as a teacher, he has not spoken his last word—to quote his own expression—as a public performer. 'I hope to concertize again,' he says, 'and perhaps take another tour in America.' The Professor is held in the greatest esteem—nay, venerated—by

his numerous pupils, among whom may be mentioned as having played in public with success:

Misses Dorothy Baly, Margery Bentwitch, Jessie Grimson, Gladys Hooley, Beatrice Langley, Irma Sethe, Ethel Spiller, and Amy Llewellyn Toms; Messrs. Percy Frostick, Harold Grimson, Donald Heintz, William Henley, Hugo Kupferschmid, Otto Spamer, Henry Such, and Gordon Tanner.

Another pupil is Uric Tschaikowsky, a nephew of the composer. Yet another, in stature the least of them all, little Sybil Keymer, of Aylesbury, who, although a tiny fiddler of seven summers, plays the Mendelssohn Concerto with wonderful technical skill and artistic insight.

Professor Wilhelmj says that 'English lads and lassies are as good as any pupils in the world.' This may account in some measure for the interest he is taking in the new Violin School which, with his able collaborator and old pupil, Mr. James Brown, is now being issued. This complete and exhaustive treatise, so distinctly educational in its scope and design, is the result of his long experience as a performer and wide knowledge of the capabilities of the instrument he loves so well. Thus, by precept and example, does a great artist like August Wilhelmj transmit to posterity his artistic methods and high ideals.

The special supplement portrait of Professor Wilhelmj is by Mr. A. H. Fry, of Brighton.

QUEEN VICTORIA AND MUSIC.

THE *Quarterly Review* contains an exceedingly interesting and well informed article on Queen Victoria. This exhaustive and admirably written appreciation is evidently from the pen of one who had unusual opportunities of forming an estimate of the late Queen's character and personality from the inner circle of Court life. In regard to the musicianship of our late Sovereign the following extract furnishes an instance of her outspokenness:—

'A piece of very modern music had been performed in the Queen's presence, manifestly not to her approval. "What is that?" she asked. "It's a drinking song, Ma'am, by Rubinstein." "Nonsense," said the Queen, "no such thing! Why, you could not drink a cup of tea to that!"'

The Queen's dislike to Handel may be traced to the predominance of his music in the Georgian Era, which, of course, covered the period of her childhood and girlhood. But the *Quarterly Reviewer* must speak for himself (or herself) in an extract which is amusingly interesting:—

'Her attitude to music and to drama was much more interesting [than to painting], though very simple. She had a sweet soprano voice, and had been trained by Costa to produce it prettily. She was very modest and even

deprecatory about this accomplishment of hers, in which, however, she acquitted herself charmingly. Her favourite musician was Mendelssohn, who had greatly pleased her in early days as a man. She would have nothing to say, until quite late in life, to Wagner or Brahms, and once dismissed them all in one of her abrupt turns of conversation, "Quite incomprehensible!" "I am bored with the Future altogether," she used to say, "and don't want to hear any more about it." She was not more partial to some of the old masters, and once closed a musical discussion by saying, "Handel always tires me, and I won't pretend he doesn't." She carried out her aversion to the last, and forbade that the Dead March in Saul should be played at her funeral.*

In regard to prima donnas, she placed Grisi on a higher level than all other operatic performers. When that actress flung herself across the door in 'The Huguenots,' or arranged the poison scene with the Duke in 'Lucrezia Borgia,' and when Viardot Garcia rose to the height of her investiture in the 'Prophète,' the Queen's face blazed with approbation. She would turn in her box and say, 'There! not one of the others could do that; no, not even Albani!'

The love of humour was a marked characteristic in our late Queen's nature, and, by those well qualified to judge, she possessed remarkable intuitiveness as a musical critic. As the writer of the article observes:—

'She thoroughly enjoyed a good farce, and laughed heartily at the jokes. She delighted in Italian opera, and when she liked a piece, she steeped herself in every part of it, the melody and the romance, and heard it over and over until she knew the music by heart. "Norma" was a great favourite; and in late years Calvé won her heart in "Carmen," to which opera—music, plot, and everything—the Queen became absolutely devoted. And the pieces of Gilbert and Sullivan were an endless delight to her; she would even take a part in these, very drolly and prettily. No one could form a more sympathetic audience, whether in music or drama, than the Queen. She gave her unbroken attention to the performer, and followed whatever was being done with an almost childish eagerness. If the tenor began to be in the least heavy, the Queen would be observed to fidget, as though hardly restrained from breaking into song herself; and at the slightest deviation from perfection of delivery her fan began to move. No part of her character was more singularly interesting than the way in which, in such matters as these, she preserved a charm of juvenile freshness like an atmosphere surrounding the complex machinery of her mind.'

Would it not be interesting to know which parts Queen Victoria took—so 'very drolly and prettily'—in the Gilbert and Sullivan comicalities?

SIR JOHN GOSS.

1800—1880.

(Concluded from page 231.)

BEFORE resuming this biographical sketch, a slight error in its first instalment (p. 225), kindly pointed out by Mr. John S. Bumpus, must be rectified. The habitation of Mr. Stafford Smith, with whom the Chapel Royal Children lived in Goss's day, was located at Broad Sanctuary, Westminster, and not at Adelphi Terrace. One of Sir John Goss's daughters has furnished us with a curious sidelight on her father's old master. She says: 'In my childhood Stafford Smith lived in Paradise Row, and I remember our servants going to see him as he lay in his coffin, where he was attired in full court dress, satin breeches, buckles, &c. He it was who made all the boys learn the 13th chapter of the first Epistle to the Corinthians, which my father never mentioned without saying, "God bless him for it."'

After his appointment to the organistship of St. Paul's (on April 25, 1838), the life of Sir John Goss was not crowded with incident. He did his work conscientiously and without fuss or self-advertisement, content with doing his duty in that state of life into which it had pleased God to call him. In 1841 (the Preface is dated '30, Sloane Street, October of that year') he issued his well known collection of 'Chants, Ancient and Modern, in score, with an accompaniment for the organ or pianoforte.' This publication of 257 chants contained some practical 'prefatory observations on chanting.'

A COMPOSER OF ANTHEMS.

Goss is best known to posterity as the composer of anthems, just as Handel is regarded as the great oratorioist—if that word may be allowed. Both musicians, however, did not embark upon the great work of their lives till a late period in their careers. In the year 1842, when he was forty-one years of age, Goss contemplated composing an anthem to words from each of the 150 Psalms, but he never got beyond the first—a setting of 'Blessed is the man.' This composition was received with such coldness by the members of his own Cathedral choir, and such unkindly criticisms were passed upon it, that Goss did not write another anthem for ten years. 'Blessed is the man' (the anthem above referred to) was not published till twenty years after its composition, when it formed one of a 'Collection of Anthems for certain Seasons and Festivals of the Church,' edited by Sir Frederick Ouseley. Four years later (in 1846) Goss edited, in collaboration with James Turl, organist of Westminster Abbey, a collection of cathedral services and anthems in two volumes, some of which had not then been printed.*

* For a complete list of these services and anthems, which appeared periodically, see 'The Organists and Composers of St. Paul's,' an invaluable book on the subject, by Mr. John S. Bumpus, p. 162.

The reputation of John Goss as a master-composer of English church music received its hall mark in the two anthems he composed for the state funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852—the settings of 'If we believe that Jesus died' and the Dirge, beginning 'And the King said to all the people.' The latter, accompanied by wind instruments (flutes, oboes, bassoons, horns, trumpets, cornets, trombones, ophicleide, drums, muffled side-drums, and organ), concluded with the words (recitative), 'And the King said unto his servants, Know ye not that there is a Prince and a Great Man, fall'n this day in Israel?' which led on to the Dead March in 'Saul,' 'during the performance of which the Body was lowered,' as the score indicates. From *The Times* report of that solemn function we learn that there were 'two choirs in two lines,' one being conducted by James Turler, the other by Mr. Francis.* There was no full rehearsal of the music, as the wind instrument players were engaged at a Sacred Harmonic concert at Exeter Hall. As *The Times* said, 'Their absence was a serious drawback.' On that occasion the Precentor presented himself for admittance to the cathedral, but the vergers would not let him in, as his features were to them totally unknown. No wonder that Sidney Smith called this Precentor, the Absentor!

PRaise THE LORD, O MY SOUL!

Two years later Goss wrote one of his most popular anthems for the Bi-centenary Festival of the Sons of the Clergy, held in St. Paul's Cathedral, May 10, 1854. This was the well known 'Praise the Lord, O my soul.' On that interesting occasion the anthem was accompanied by a full wind band. Goss's neatly written autograph of the full score is before us, and it is interesting to observe that he has indicated the recitative for tenors and basses ('They that put their trust in the Lord') to be sung 'strictly in time,' and at the end 'Go on at once to the chorus.' Mr. John S. Bumpus records that the beautiful slow movement of this anthem ('O pray for the peace of Jerusalem') was sung *sotto voce* by the whole of the choir, 250 voices, on that 1854 occasion, and that the choral recitative—how thrilling in their nobility of expression are those seven simple bars—was given forth by all the tenors and basses in unison—120 strong. Orchestral accompaniments in church were suspiciously regarded in those days. Even the *Guardian* considered it a duty to observe: 'We do not admire the unnecessary addition of wind instruments.' Who would consider them unnecessary now? To the same year (1854) belongs the editorship of the Psalter and Hymnal known as Mercer's, a meritorious book which enjoyed a large circulation. On November 28, 1856 (to commence his duties

on January 1, 1857), Goss was sworn in Composer to Her Majesty's Chapels Royal, in succession to William Knyvett. No better appointment could have been made.

AN ORATORIO PERFORMANCE IN ST. PAUL'S.

A practically unknown, but important event in the quiet life of our composer has now to be recorded. In 1860 the organ screen in St. Paul's Cathedral was removed and Father Smith's organ placed under the North-East arch of the chancel. At the same time the organ, originally in the Panopticon, Leicester Square, was acquired by the Dean and Chapter and erected over the South door. In connection with the re-opening of the Cathedral after the alterations, and in aid of the funds for the purchase of the organ above referred to, a performance of 'The Messiah' on a festival scale was given in the Cathedral and under the dome, on Friday, January 25, 1861. It was the first time that an oratorio had been performed in St. Paul's since its erection by Wren, nearly two hundred years before; and so important did the event loom in the journalistic horizon of Mr. J. W. Davison, the critic-in-chief of the day, that he devoted to it no less than three leading articles, in three successive weeks, in the columns of the *Musical World*. Here is the announcement of the performance:—

ST. PAUL'S CATHEDRAL.—Opening of the magnificent New Organ, Friday morning, Jan. 25th, 1861, the Festival of the Conversion of St. Paul, a Grand Performance, under the Dome, of Handel's *Messiah*, in Aid of the Cathedral Fund, especially the purchase and erection of the new organ.

Principal vocalists—Madame Lemmens Sherrington, Mrs. Lockey, Mr. Sims Reeves, Mr. Lockey, Mr. Francis, Mr. H. Buckland, Mr. Winn, Mr. Lewis Thomas. Conductor, Mr. Goss. Organist, Mr. G. Cooper. Band and chorus of 600 performers.

Tickets, under the dome, 11. 15.; transept, 10s. 6d.; nave, 5s., &c.

Through the kindness of the veteran Mr. Charles Lockey, a Vicar-Choral of St. Paul's Cathedral since 1843, we are enabled to give an interesting letter written to him by Goss in connection with this great oratorio event in St. Paul's Cathedral forty years ago.

25, Bessborough Gardens,
Pimlico.

18 Dec., 1860.

My Dear Sir,

We owe you and Francis thanks for advocating the change of the oratorio. I now write to ask you to send word to Mr. Headland (whom perhaps you know), 9, Heathcote Street, Mechlenburgh Square, W.C., that (as I hope) you and Mrs. Lockey consent to be announced for the 'Messiah,' at St. Paul's, on Thursday, the 24th January, at 2 o'clock. I mentioned to Mr. Webber,* &c., the very handsome way in which you alluded to the engagement of Reeves, should it be thought expedient; and, as you are so out of voice, and of course unable to

* Thomas Francis (1812–1887), a well known Alto Vicar-Choral of St. Paul's Cathedral.

* Then Sub-dean and Succentor of St. Paul's Cathedral.

answer for being all right at that particular time, I have, with Mr. W.'s concurrence, sent to offer Mr. Reeves an engagement, hoping thus to secure one or both of you. It is, you know, absolutely indispensable to put out an announcement with no further loss of time. We will put in no names of course without the previous consent of the parties.

I did not ask Francis, but do you think he would like to sing one of the alto songs?

The quartetts in the 3rd part, except perhaps the treble, might also be taken by our choir.

These are merely thoughts occurring to me at the moment.

Yours ever truly,

J. Goss.

CH. LOCKEY, Esq.

Excuse haste—and any advice will be thankfully received.

In sending us the above interesting letter, Mr. Lockey (now an octogenarian) writes: 'I was prevented from taking part in the oratorio performance through severe hoarseness. Mrs. Lockey was the contralto. It would seem that some other oratorio was originally fixed, but in this matter my memory fails me.' Was it Mendelssohn's 'St. Paul'? In this connection the concluding paragraph of one of Mr. Davison's trenchant leaders in *The Musical World* (January 25, 1861) may be quoted:—

To conclude. Would not Mendelssohn's 'St. Paul' have better suited the anniversary of the Festival of St. Paul's (or Saul's) conversion? Answer: decidedly not. 'The Messiah' draws more money; the Dean and Chapter want money; they don't want 'St. Paul'; 'St. Paul' won't pay Mr. E. T. Smith; 'The Messiah' will (perhaps).

The same journal, in a notice of the performance, said:—

Mr. Goss, the accomplished organist of the Cathedral, wielded the baton over the six hundred who composed the band and chorus; and, taken altogether, a more solemn and impressive rendering of the masterpiece of Handel, which assuredly was 'not for an age, but for all time,' has never been heard in the metropolis. . . . The whole of the tenor part was given to Mr. Sims Reeves, who more than ever distinguished himself, being in remarkably fine voice, and infusing all the pathos, tenderness, and energy of which he is so thorough a master, into his singing from first to last. Mrs. Lockey's wonderfully rich voice was heard to eminent advantage in the *contralto* music. . . . The choruses, with some few exceptions, were impressively given—'All we like sheep,' the 'Hallelujah,' and the final 'Amen' being remarkable for vigour and sonority.

Thus it will be seen that Sir John Goss, in this impressive performance of Handel's 'Messiah,' foreshadowed those notable renderings of oratorios which, under the direction of Sir John Stainer and Sir George Martin, have so largely and so beneficently entered into the musical life of our great Metropolitan Cathedral.

To the same year as 'The Messiah' performance (1861) belongs the well known anthem 'The Wilderness,' written by Goss for the

Festival of the Sons of the Clergy and first performed in St. Paul's, May 21, 1862. On December 27, 1866, a banquet was given in his honour, when he was presented with a handsome candelabra and a silver inkstand.

The long period—thirty-four years—of Goss's organistship of St. Paul's came to an end in 1872. It was signalled by an important event in the history of the nation—the Thanksgiving service for the recovery of the Prince of Wales (now King Edward VII.), held in the Cathedral, February 27, 1872. For this event he composed an anthem, 'The Lord is my strength and song,' and a *Te Deum*, both performed in the Cathedral. Gounod, then residing in London, had composed a *Te Deum* for that occasion, and he was very desirous of having it performed in St. Paul's. The following correspondence between the French composer and the English organist speaks for itself:—

Tavistock House,
Tavistock Square,
Friday, Jan. 19, 1872.

My Dear Mr. Goss,

I have composed in commemoration, and as a thanksgiving for the recovery of H.R.H. The Prince of Wales, a *Te Deum* on the text of your English church service for chorus and organ. I should be very happy if it could be performed at St. Paul's on the occasion of Her Majesty's going to St. Paul's to render thanks, as I see it is her intention to do so in February next; and I would be very grateful to you if you could manage this for me.

Believe me, dear Mr. Goss,
to remain, sincerely yours,
CH. GOUNOD.

The organist of St. Paul's replied in the following terms:—

Jan. 23, 1872.

My Dear Sir,

As soon as I received your letter about the *Te Deum* I took it to our Dean, but I have not since heard from him. In all candour I must confess to you that I do not wish it to be accepted for the occasion of the National Thanksgiving in St. Paul's, for the very natural reason that there are yet *Englishmen* in existence who surely are capable of and would be expected to produce the music required for the ceremony. I am quite sure their *hearts* would be in the cause.

You will, I trust, forgive my hasty remarks and, Dear Sir, believe me, with all veneration for your genius,
Yours faithfully,
JOHN GOSS.

Very soon after the Thanksgiving Service, Goss, full of years and honour, retired from St. Paul's on his full emoluments and thenceforward lived a quiet life. He was knighted, by Queen Victoria, at Windsor, on March 19, 1872, and five days later he played for the last time in the great Cathedral. On June 1, 1876, in company with his old pupil, Arthur Sullivan, he received the honour of being created a doctor of music (*honoris causa*) by the University of Cambridge. He was also an Hon. Member of the Royal Academy of Music, and a member of the Royal

* Then proprietor of the Panopticon, now the Alhambra, Leicester Square, who sold the organ to the Dean and Chapter.

Society of Musicians and of the Philharmonic Society, and an original member of the Musical Association (1876). He died, in his eightieth year, at 26, Lambert Road, Brixton Rise, May 10, 1880. The first part of the funeral service was held in St. Paul's Cathedral, when his anthem 'If we believe that Jesus died' was sung. His remains are interred in Kensal Green Cemetery. His grave, surmounted with a runic cross of red granite, is near the last resting-place of Tom Hood, Michael William Balfe, and Vincent Wallace. His devoted wife, Lady Goss, who survived him for nearly fifteen years, died on February 15, 1895, in her ninety-fifth year!

THE GOSS SCHOLARSHIP AND CENOTAPH.

Soon after the retirement of Sir John Goss from St. Paul's Cathedral, steps were taken to commemorate his life-work in the cause of English church music. The testimonial took the form of a Scholarship at the Royal Academy of Music 'for a choir boy intending to enter the profession, and taking the organ as his principal study.' The trust deed was presented to Sir John Goss in the Chapter House, St. Paul's, on April 14, 1875; the first two holders of the Scholarship were Mr. Ernest Ford (1875) and Mr. Edwin H. Lemare (1878). On the sixth anniversary of his death a cenotaph, to the memory of the distinguished composer, was unveiled in the crypt of St. Paul's Cathedral. In this connection the following letter from Mr. Hamo Thornycroft, R.A., to us, dated '18 March, 1901,' may be quoted:—

I am in receipt of your letter of 17th. The memorial was designed by Mr. John Belcher, A.R.A., the architect, and the centre panel, which is in marble, was modelled and carved by me. I selected four or five of the St. Paul's choir boys and they came and sat to me in my studio, but their names I do not recollect.

Yours faithfully,

HAMO THORNYCROFT.

We give a photograph of this chaste and very beautiful memorial. It is not without interest to place on record that one of the St. Paul's choristers who sat to Mr. Hamo Thornycroft was Charles Macpherson, now sub-organist of the Cathedral.

ANTHEMS.

The following is an attempt at a complete list, with dedications, &c., of the anthems composed by Sir John Goss.

Almighty and everlasting God. Congregational Church Music.

Almighty and merciful God. A setting of the Collect for the 13th Sunday after Trinity. 1858.

And the King said to all the people. Dirge. The words selected and altered by Dean Milman. Composed (with 'If we believe') for the State funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852, and performed with orchestral accompaniment of wind instruments.

Behold, I bring you good tidings. THE MUSICAL TIMES, December, 1857.

Blessed is the man that considereth the poor and needy. 1854. (MS.)

Blessed is the man that hath not walked in the counsel of the ungodly. 1842, but first published in Sir Frederick Ouseley's Collection, 1861.

Brother, thou art gone before us. Dean Milman's words. Composed for the Festival of the Sons of the Clergy, May 17, 1865, and dedicated to H.R.H. the Prince of Wales, who was a Steward on that occasion. (The first movement of this anthem was subsequently adapted to the words, 'Lord, let me know mine end'.)

Christ is risen from the dead. Congregational Church Music.

Christ our Passover is sacrificed for us. Easter. Written for THE MUSICAL TIMES, March, 1857, at the request of the then proprietor.

Come and let us return unto the Lord. National Humiliation, 1866.

Enter not into judgment. The Office of Praise, 1870.

Fear not, O land. Harvest. Words selected by the Rev. Precentor Dickson. 1863.

Forsake me not. (MS.)

God so loved the world. Contributed to Sacred Harmony, edited by Henry John Haycraft, A.R.A.M., 1851.

Have mercy upon me, O God. Gresham Prize Anthem, 1833. Inscribed to Thomas Attwood, by 'his gratefully attached pupil.'

Hear, O Lord, and have mercy. 1865.

Hosanna, for unto us is born this day. Congregational Church Music.

I am the Resurrection and the Life.

If we believe that Jesus died. Composed for the State funeral of the Duke of Wellington, in St. Paul's Cathedral, November 18, 1852. (See also, 'And the King said'.)

I heard a voice from heaven. Dedicated to his son, the Rev. John Goss, Vicar-Choral of Hereford Cathedral, and Vicar of St. John Baptist Church (the Lady Chapel), Hereford, who died September 27, 1877.

In Christ dwelleth all the fulness of the Godhead. Circumcision. Sir Frederick Ouseley's Collection, 1861.

I will magnify Thee, O God, my King. Harvest. 1864.

Let the wicked forsake his way. Contributed to Sacred Harmony, edited by Henry John Haycraft, A.R.A.M., 1851.

Let Thy merciful ear. Congregational Church Music.

Lift up thine eyes round about. Double choir. Epiphany. Composed for the Festival of the Sons of the Clergy, 1863.

Dedicated to the Rev. Francis Garden, Sub-Dean of the Chapel Royal.

Lord, let me know mine end. (See Brother, thou art gone before us.)

My voice shalt Thou hear in the morning, O Lord. Congregational Church Music.

O give thanks unto the Lord. Dedicated to Henry Buckland. Composed for the Special Sunday evening choir of St. Paul's Cathedral, 1866.

O Lord God, Thou strength of my health. Composed for the funeral of Admiral the Earl of Dundonald, in Westminster Abbey, November 14, 1860.

O Lord, grant the Queen a long life. Composed in celebration of the Coronation of Queen Victoria, 1838.

O Lord, Thou art my God. 1868. In MS., but shortly to be published by Messrs. Novello.

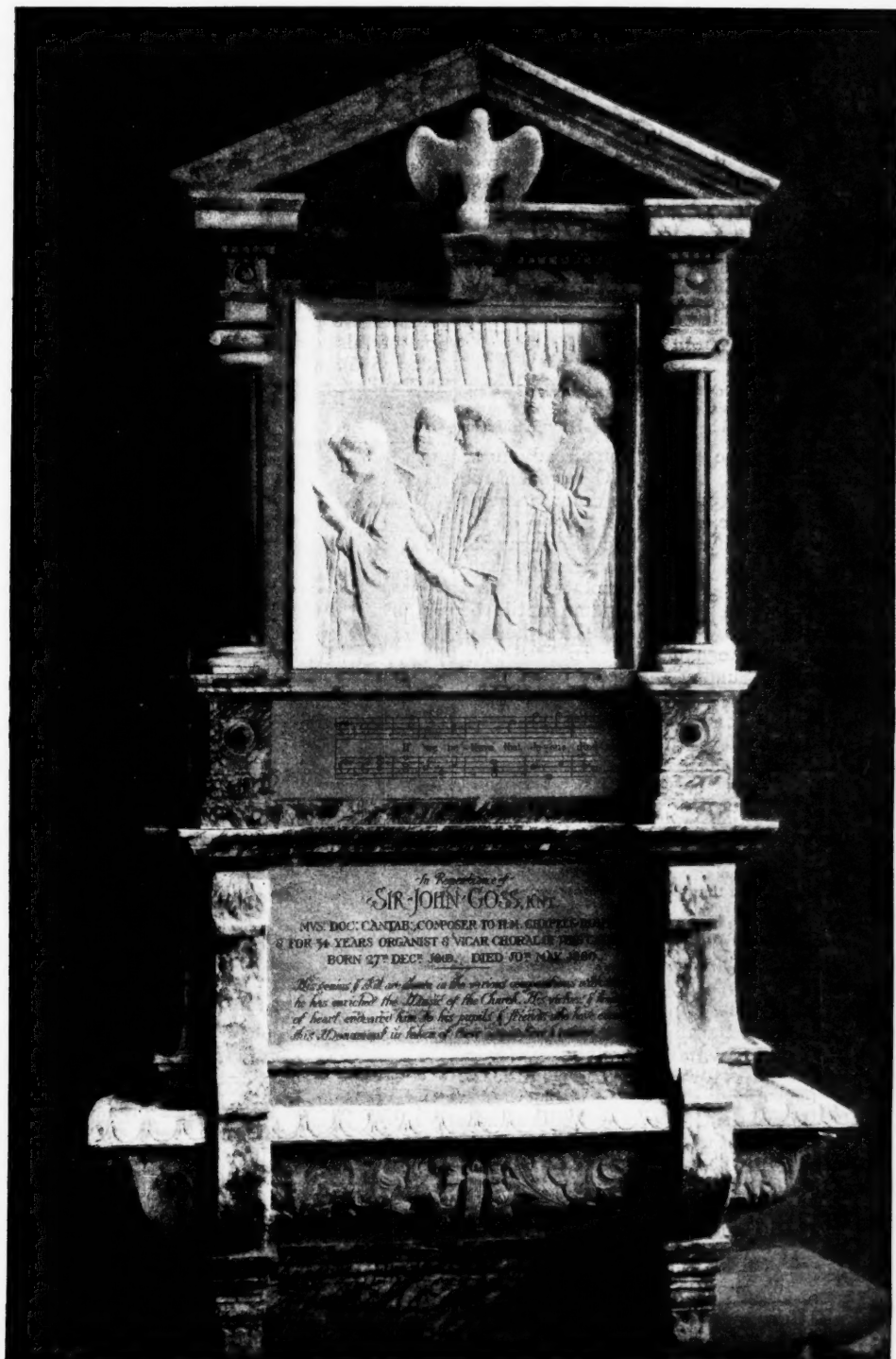
O praise the Lord, laud ye the Name of the Lord. Composed for the enthronement of the Bishop of London (Dr. Tait), December 4, 1856, and sung in procession from the West door to the Choir.

O praise the Lord of heaven. Dedicated to J. Joyce Murray, Esq. This anthem has a footnote to the following effect: 'The first phrase taken inadvertently from Mendelssohn's "St. Paul."' 1863.

O Saviour of the World. Dedicated to his friend, Joseph Barnby, Esq. 1869.

O taste and see how gracious the Lord is. Composed expressly for and inscribed to the members of the special Sunday evening choir of St. Paul's Cathedral. 1863.

Praise the Lord, O my soul. Dedicated to H. C. Hextall, Esq. Composed for the Bi-centenary Festival of the Sons of the Clergy, St. Paul's, 1854, and sung (on May 10) with orchestral accompaniment of wind instruments.



THE CENOTAPH TO THE MEMORY OF SIR JOHN GOSS IN THE CRYPT OF ST. PAUL'S CATHEDRAL.

Praise waiteth for Thee, O God, in Sion. A new hand-book of anthems, 1862.

Stand up, and bless the Lord your God. The words selected by the Rev. Dr. John Jebb. Composed for the re-opening of Hereford Cathedral, June 30, 1863.

The glory of the Lord shall endure for ever. Dedicated to Capt. in Malton. Composed for the seventh annual Festival of the Richmond and Kingston Church Choral Association, 1869.

The Lord is my strength and my song. Composed for the Thanksgiving Service in St. Paul's for the recovery of the Prince of Wales, February 27, 1872, and dedicated to Queen Victoria.

The Queen shall rejoice. Composed in honour of the marriage of Queen Victoria, 1840.

There is none like unto the God of Jeshurun. Unfinished, completed by his pupil, Sir Arthur Sullivan.

These are they which follow the Lamb. Composed for the Feast of the Holy Innocents, 1859. Contributed to Sir Frederick Ouseley's Collection, 1861.

The Wilderness. Dedicated to the Rev. W. C. F. Webber, Sub-dean and Succentor of St. Paul's, the words selected by him, 1861.

Wherewithal shall a young man cleanse his way? Congregational Church Music.

Will God in very deed? Congregational Church Music.

In addition to the information already given in regard to 'Praise the Lord, O my soul,' the following remarks upon three other anthems may be found interesting. The copy of 'O praise the Lord of heaven' which Goss gave to Sir John Stainer is thus endorsed in the composer's own hand: 'The "quotation" from St. Paul was not noticed by me until the anthem was engraved. J. G.' The familiar setting of 'O taste and see' was first sung at the special Sunday Evening Service at St. Paul's, on February 15, 1863. The *Guardian*, in commenting upon the service, said:—

The anthem, 'O taste and see how gracious the Lord is' (34th Psalm, 8, 9, 10), was also sung for the first time at these services. To these words Mr. Goss has composed graceful and expressive music, admirably suited for performance by the numerous and chiefly amateur choir, for which it was recently written by the talented theorist and composer. This little anthem is in good form; the music lies well within the compass of ordinary voices, the tenor part not ranging higher than D, and the harmony is chiefly diatonic.

'O SAVIOUR OF THE WORLD.'

His wonderfully expressive anthem, 'O Saviour of the World,' owed its origin to the late Sir Joseph Barnby. 'I was very much struck,' remarked Barnby to the present writer, 'with the beauty of those words in the Order for the visitation of the sick—O Saviour of the World. One day I was sitting with Goss in the organ loft of the Chapel Royal, to which he was Composer. I handed him a prayer-book, and, pointing to the passage, said: "I wish you would set these words to music." Goss, after reading them, replied: "You try your hand." "No," I said, "words like those should be set by an older man than I—one who has had a deeper experience of life." Goss eventually acceded to Barnby's request and composed the anthem. Barnby finished the story by saying, not without just a touch of pride, 'he dedicated it to me.' The original folio edition bears the inscription: 'To his friend, Joseph Barnby, Esq.'

In addition to the compositions already referred to, mention must be made of his fine Services in C, D (two settings), A, F, and E, and the Burial Service in E minor, hymn tunes, carols, and chants, all of which, while written in the true church style, are as melodiously beautiful as they are devotionally impressive. The double chant in E, the setting of Lyte's words 'Praise, my soul, the King of heaven,' and the carol, 'See, amid the winter's snow,' for example, are models of congregational church music.

GEORGE COOPER.

No biography on Sir John Goss could be considered complete without even a bare mention of his deputy-organist, George Cooper (1820-1876), who was his faithful assistant at St. Paul's for nearly thirty years. Cooper was



GEORGE COOPER (1820-1876).

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL FROM 1834 TO 1876.

(Reproduced by kind permission of the Vicars-Choral and Assistant Vicars-Choral of St. Paul's Cathedral.)

not only one of the greatest organists of his day, but he had some very distinguished pupils—e.g., Sir John Stainer, Sir Arthur Sullivan, and Sir Walter Parratt.

GOSS AND THE DEAN AND CHAPTER.

Much has been said, often to the disparagement of Goss, as to the state of the music at St. Paul's during his organistship. But in justice to him it must be recorded that he tried again and again to rouse the Dean and Chapter to their responsibilities, but without success. Here, for instance, is a specimen of the letters—doubtless one of many—he wrote to the

Cathedral powers that be, on a subject that was constantly giving him the greatest anxiety:—

15, Clarewood Terrace, Brixton,
January 29, 1870.

Very Revd. Sir,

In answer to your question—what is the smallest number of voices requisite for the due performance of Choral Service in St. Paul's Cathedral? I beg to say that at least 18 adults and from 24 to 30 boys should be present at every service, to give anything like proper effect to the music.

With this number of good trained voices, under proper discipline, our daily service, instead of being a humiliation and disgrace to all concerned (as it is now), might be made a worthy pattern for the whole Diocese.

In the above number I, of course, do not take into account absentors. To allow for such our number should be so much the greater.

I am, Very Rev. Sir,

Your obedient servant,

JOHN GOSS,

Organist of St. Paul's Cathedral and Composer
to Her Majesty's Chapel Royal.

The Very Rev. the Dean of St. Paul's.

P.S.—I would not lengthen my letter by any unnecessary details, but I do wish to lay stress on the necessity for having in our vast edifice voices of *power* as well as sweetness.

The ordinary run of volunteers have little power and, what is worse, they have not skill enough to bring out what they have. Witness the comparatively small effect we obtain from our 200 voices at the Special Sunday Evening Services. During the week-days our service is much deadened by the street noises.

J. G.

PUPILS AND LETTERS.

Sir John Goss was a very busy teacher. His professional pupils included Sir Arthur Sullivan, of whom both he and Lady Goss were very fond, Dr. F. H. Cowen, and the two Bridges—Sir Frederick Bridge, of Westminster Abbey, and Dr. Joseph C. Bridge, organist of Chester Cathedral. Sir Frederick Bridge has kindly lent us some letters—and Goss was an excellent letter writer of the old school—he received from his old master. Here is one, in response to a request that he (Goss) should write an introduction to his anthem (altered to) 'Sister, thou art gone before us,' sung in Westminster Abbey, on March 12, 1876, the Sunday after the funeral of Lady Augusta Stanley:—

Clarewood House, Brixton,
March, 1876.

My dear Sir,

I am sorry not to have furnished you with what I did put on paper as a prelude. Believe me it was quite an anxiety to me. I did what was not at all to my liking—failing in previous attempts. I forced myself to try again on Sunday morning, and, good or bad, I completed it, and fully meant to bring it with me to afternoon service.

I may someday *show* you what I wrote, but I think so little of it that you will not be allowed even to touch the paper it is written upon.

Ever yours,

JOHN GOSS.

Dr. J. F. BRIDGE.

Those who are familiar with the caligraphy of Sir Frederick Bridge may read between the lines of the following postscript.

P.S. Forgive my question—but whose ink do you use? It must be WATERLOW'S I fancy.

The following is the origin of a well known *sobriquet*—Goss being its inventor:—

Clarewood House, Brixton,
July 3, 1875.

My dear Bridge,

I heartily congratulate you on your success in gaining the appointment at Westminster Abbey.

I dine this evening with Stainer at the Albion. He gives his *treat* (if I understand) as I and past vicars-choral had done before him. If a fitting opportunity offers to give such a toast, I mean to give *Westminster Bridge*.

Yours sincerely,

JOHN GOSS.

GOSS AND THE INCOME TAX COMMISSIONERS.

Sir Frederick Bridge has been kind enough to record, in his own graphic style, the following amusing incident in the life of his old master:—

Goss once told me an amusing episode in his life—an appeal against the Income Tax Commissioners, who had assessed him too highly on his earnings as a teacher, &c. I will try and tell the story of Goss's successful resistance to this action. It contains a moral which may be useful to other people in a similar dilemma.

Goss presented himself before the Commissioners, some of whom knew him personally—and, of course, all knew who he was. Bowing politely to the row of gentlemen Goss approached the table, carrying in his arms a large number of small neat-looking books. These he spread out carefully in front of himself, and arranged in some special order. His proceedings took a little time (for he was not a man to hurry) and excited the curiosity of the Commissioners.

'Well, Mr. Goss,' said the chairman; 'you are here to appeal against the assessment of your income as being too high?'

'Certainly, sir, with your permission,' was the answer.

'Can you give us any idea of the number of lessons you usually give, and the amount you earn?'

'I can give you exact information, sir.'

'Oh, that's capital; we shall soon settle it,' said Mr. Commissioner.

'I hope so, sir,' said Goss, with a bow.

'Well, now, Mr. Goss, go on.'

At this request Goss hunted about among his numerous books (which were *diaries*, kept with great accuracy, which he wrote up *regularly*), and, after some time, to the relief of the anxious Commissioners (who had many other applicants to attend to), found the right book. After clearing his throat and wiping his spectacles, Goss proceeded to read out every entry from the beginning of the year which had any relation to his teaching. These, and casual earnings, comprised many entries about 'Miss So-and-so's school,' and the number of lessons given at so much an hour. Then came the deduction for travelling expenses—three-pence for a 'bus, or two shillings for a cab (*being wet!*), profit on music supplied, &c.

Another entry referred to his journey to act as judge in an organ competition, when his profits were reduced by a donation of 1s. he gave to the blower. There were many

other interesting items which the applicant read out, and having finished one book, he hunted out for the proper one to follow. This was too much for the Commissioners.

'Do you propose to read us the whole of the entries in those books, Mr. Goss?'

'I propose to prove you have assessed me too highly,' was the reply; and on he went with full particulars of the profits he derived from selecting a piano, which (being a second-hand one) were somewhat complicated!

The Commissioners looked blank, and the other applicants outside were furious at being kept. The situation

was unbearable, and at last one gentleman said: 'Will you kindly step outside for a moment, Mr. Goss?'

'Certainly, sir,' was the reply; and, after carefully gathering up his books and sorting them, Goss bowed, smiled, and retired.

In a few minutes he was re-admitted and informed that the Commissioners were quite satisfied and *would not trouble him to read the rest of his diaries*, neither would they raise the amount upon which he had formerly paid.

'Thank you, gentlemen,' was the courteous rejoinder, and Goss retired triumphant. Moral—always keep a diary.

THE SERJEANT'S WIFE.

La Pantalón, or The new Figure by Mrs. Wells, as danced at the Theatre Royal English Opera House.

No. 1.

f Chaine Anglaise.

dim. *p* Balancez tour de mains.

Sva Chaine des Dames.

D.C. will be Demie queue du Chat & demie Chaine Anglaise.

All eight commence with half set to Partners and cross with right hands. Repeat the same till half round (16 Bars) Half Promenade and turn Partners forming two lines facing your Partners (8 Bars) 1st and 3rd Couples advance and retire twice. Cross over giving right hands. Back with the left (16 Bars). All eight move to right and left (1st Lady facing 2nd Gent.: 1st Gent. facing 2nd Lady &c) and turn with both hands (8 Bars) 2nd and 4th Couples advance and retire twice. Cross over giving right hands. Back with the left (16 Bars). All eight move round in a circle to the right and form line joining hands (the Ladies hands under the Gents. hands over) (8 Bars). All eight move to the right and left with hands join'd (8 Bars) retire and perform the honours.

THE SERJEANT'S WIFE QUADRILLES (FIRST FIGURE). COMPOSED IN 1827, BY JOHN GOSS.

CONSECUTIVE FIFTHS.

Like all great musicians, Goss had no fancy for pedantic discussions of the consecutive-fifth-hunting order. Here is a letter to a professional friend in reply to some criticisms passed on his anthem 'The Wilderness':—

Brighton, 28 July, 1871.

Many thanks for your kind letter. Be assured that I value much both your criticism and your judicious and careful corrections of the proofs of the 'Wilderness.' Doctors however will not always agree. I confess to feeling no objection whatever to such consecutives as you so obligingly quote, between the closing chord of my last Chorus and the Amen—by way of Coda. The pause in the former so deadens the sense of progression, that I would rather alter nothing. Between ourselves I confess though that I am sorry I ever appended an Amen to the Chorus. It would musically be better without one.

Let me now reply to your several comments.

At page 8 in the Choral Recit. you draw my attention to the octaves G A which I did not object to, as I considered the G to descend to the following F and be a sufficient escape; however, I shall please you by putting an F in the treble; let the A remain for those who still fancy they find a consecutive (which I do not); and I will carry on a C in the bass clef to satisfy you still further (?).

I own I am pretty free in my treatment of the term octaves. To please my eye, at one time I write in the octaves in notes, at another I indicate that they may be or must be continued by the sign 8ve. I know of course that the hands cannot at times reach all the notes, and I expect that the pedals as a rule are used. I do not however mark the word 'pedals' in general—and I scarcely wish anyone to be at the Organ when my music is going on, if he is unable to follow my meaning. . . . I am really much obliged to you, and especially *re* the consecutives, which candidly I had left as explainable.

Yours very truly,

JOHN GOSS.

Through the kindness of Mrs. Sampson (our composer's eldest daughter), we are enabled to give the first figure of her father's 'Serjeant's Wife Quadrilles,' which will serve to illustrate the lighter side of his musicianship, and at the same time furnish fresh proof of his gift of melody in simple dance tunes.

PERSONALITY.

In conclusion, no better estimate of the personality of John Goss could be furnished than that written by his distinguished successor at St. Paul's, and which formed part of the excellent obituary notice the late Sir John Stainer contributed to these columns in the issue of June 1880.

'That Goss was a man of religious life was patent to all who came in contact with him, but an appeal to the general effect of his sacred compositions offers public proof of the fact. It is not less true in music than in other arts, that the artist writes his character in his works. In uncouth modulations and combinations can be traced the man who wishes to be thought original; in over-wrought tone-colouring the bad taste of a man who, had he been trusted

with a paint-brush instead of a pen, would have revelled in violent contrasts and in the grotesque; in pedantries and conventional clever tricks stands out the man who is anxious to be thought learned, and values artifice more than art. A careful study and familiar knowledge of the sacred compositions of Goss leaves a very definite feeling that their author was a man of refined thought, religious in life, possessing a keen appreciation of the resources of his art tempered by a firm resolution to use them only in a legitimate manner. There is that gentleness and repose about them which eminently characterised the man himself. His disposition was tender and sweet; an unkindness or rough word did not rouse, it *wounded* him. He treated all others with consideration and goodness, and seemed hurt when he had occasion to realise the fact that others did not always treat him in the same way. He loved quietness, and valued the affection of others.'

Grateful acknowledgment is made to the following for their kind help in preparing this biographical sketch of Sir John Goss:—

Mrs. Sampson (his eldest daughter), Sir Frederick Bridge, Mr. John S. Bumpus (for much valued assistance), Mr. Burnham Horner, Mr. C. T. Johnson, Mr. Charles Lockey, Mr. F. W. Renaut, Secretary of the Royal Academy of Music, Mr. Eugene Spinney, Organist of Fareham Church, and Mr. T. Lea Southgate.

F. G. E.

MUSIC IN THE ROYAL ACADEMY EXHIBITION.

A ROUGH analysis of the various pictures in the present exhibition of the Royal Academy which bear upon the kindred art of music indicates that the favourite instrument of painters is the lyre, their favourite musician Orpheus. This is, perhaps, natural enough, for in early days there was a closer connection between the different manifestations of the artistic faculty; the musician was not satisfied that his instrument should be well-sounding, it must also be well-looking. But as art progressed there came the tendency to specialise: instruments as they improved in tone became less decorative in appearance, and the cottage pianoforte, adorned like a cheerful coffin, but with a tone that would have terrified the players on the beautifully decorated clavichords of olden times, is the last outcome of civilization. Nay, not the very last, for it must in fairness be added that there has been awakening of late; not only have millionaires commissioned Royal Academicians to design and adorn their grand pianofortes, but manufacturers are providing instruments that will harmonize with their surroundings, whether they be Louis XV., or Chippendale, or the unrestrained and irresponsible efforts of the 'Arts and Crafts' school.

In attempting a sketchy review of the musical subjects treated in the pictures now at Burlington House, it may be convenient if they are sorted in a rough series of periods.

There are, first, the prehistoric and archaic subjects, then come the historic times, when persons in picturesque costume strummed on lutes and tinkled on spinets, and lastly we come to modern times, beginning with the violin and ending with the concert grand.

We find the lyre, most ancient, most formly, but surely feeblest of instruments, figuring in five different works. Two of these relate to Orpheus, whose story would seem to show that the powers of the virtuoso to rouse the enthusiasm of his hearers are not limited by any imperfections of his instrument. In Mr. George Wetherbee's 'Orpheus' (423) the instrument is the primitive 'chelys,' a small form of lyre, apparently made of a pair of antelope's horns with the shell of a tortoise as the sounding-board. In this case there are but three strings, so that the resources of the performer must have been exceedingly limited, and we may rest assured that in his time at least there was no danger of the voice being smothered by the accompaniment! Of the power of his song, however, there is no room for doubt, and in the present picture we find it has attracted an attentive audience of sirens and little fishes in the stream on whose bank Orpheus is performing. We are told that the wood-nymphs were his constant companions, but that Eurydice was the only one who made a lasting impression on his heart. Everyone knows the story of his constant affection for her, thanks in a large measure to Gluck, but the sequel is less familiar. According to the faithful Lemprière, Orpheus, when finally bereft of his spouse, withdrew from the society of mankind, and the Thracian women, who had been accustomed to attend his recitals, and mob him in the artists' room with pressing requests for autographs, were so offended at his disregard for their attentions, that they waylaid him, tore him into pieces, and threw into the Hebrus his head, which still articulated the beloved name 'Eurydice!' as it was carried into the Ægean sea. History repeats itself, and virtuosi are still occasionally pulled to pieces by their lady friends, though generally behind their backs, while it is anything but uncommon for injudicious admirers to make them lose their heads. The last incident in the career of Orpheus has been taken by Mr. J. W. Waterhouse for illustration in 'Nymphs finding the head of Orpheus' (231). Here the lyre, floating near the head, is of a more advanced type, being what is more strictly styled a cithar, or kithara. I cannot forbear adding, though it is beyond my present purpose to discuss the quality of the art in the pictures, that the two just mentioned are of exceptionally high quality from a technical and æsthetic standpoint.

The classical lyre appeared in three more works, two paintings and a statue. Mr. F. J. Waugh's 'Springtime and Song' (805) is the first of these, Mr. Sydney Carter's 'A Summer Song' (471) the second. In the latter a maiden,

'clothed in chastity,' is playing on a five-stringed instrument, while in Mr. Horace Montford's fine piece of sculpture, 'A hymn to Demeter' (1,707), the lyre has seven strings, indicating a much higher degree of perfection.

Next to the lyre in the estimation of the ancients came the flute. The one is more closely associated with the Greeks, who especially cultivated vocal music, and used it for the purpose of accompanying their songs, the other was more particularly affected by the Romans. The musician in Sir L. Alma Tadema's picture, 'Under the Roof of blue Ionian weather' (220), who is delighting his hearers, especially two charmingly painted girls, by his performance on the flute, is playing on an ivory instrument, with a raised mouth-piece. It is a true flute according to the modern idea, not the reed instrument with a mouthpiece at the end, in form like the flute à bec or the flageolet, which was very popular in ancient times. Such an instrument is seen in Miss Ella Casella's 'Euterpe' (1,721), one of the small reliefs in coloured wax which she and her sister have made a specialty. In this case it is the double flute, or diaulos, which is being played by the Muse who was regarded as the inventor of the instrument. The conservatism of Oriental nations is illustrated by the appearance of practically the same instrument in the modern Egyptian band represented in Mr. Goodall's 'Snake-charmer, Cairo' (185), in which the music is provided by three performers, one having a double flageolet, the second a six-stringed lyre, not unlike that given to Orpheus in Mr. Wetherbee's picture, and the third, a girl, representing the percussion department on a tambourine. This is scarcely a less crude orchestral combination than the purely fanciful band which, according to Mr. Boughton's imaginative picture, supplies 'The music in the pines' (193); and it is indeed a curious coincidence that he has hit upon an idea which is translated into present-day fact in Mr. Goodall's picture hanging a yard or two away. Again we have the double-pipes, again the lyre, also of six strings, and the only difference is that the percussion is represented by cymbals instead of tambourine, so that the relation of fiction to fact could hardly be closer! As another illustration of barbaric music may be cited Mr. Oliver Wheatley's statue, 'Awakening' (1,817), a recumbent figure of an Egyptian girl-musician, with the typical Egyptian harp by her side; and a piece of sculpture deserving mention here is 'Song and Dance' (1,815), a decorative group for a fountain, by Mr. George Simonds, the dancers being three flamingoes, performing a solemn and stately *pas de trois* round the base of the fountain.

The Lorelei myth, which takes us to rather later times than the corresponding one of Orpheus, has furnished the subject matter of one picture, by Mr. Isaac Snowman (529).

The dangerously seductive songstress seems to have a bodyguard of eagles, and here for the last time we come across the lyre, and that in its purely classical form.

This old German legend of the Rhine brings us, by an easy transition, to mediæval times. The minstrel's harp is now the favourite instrument, and it appears in two pictures, both of which are somewhat theatrical in effect. "The Cloister and the World" (392), which is the title of a painting by Mr. G. Sheridan Knowles, suggests a dramatic contrast that has often been serviceable to painters. Here we have a harpist entertaining a party of four ladies and a gentleman grouped about a carved marble bench, by which a monk is passing. The second picture, 'The Bard' (435), by Mr. George E. Robertson, is best described by the couplet given in the catalogue:

The bard awakes his lays, and tuneful string,
To noble deeds wrought by the aged King.

The situation rather suggests Uhland's famous ballad of 'The Minstrel's Curse,' though the quotation is apparently from some other source, for the 'aged King' seems by no means exhilarated by the recital of his youthful prowess, in which the minstrel accompanies himself on a harp of nine strings. After the harp of the minstrel, the lute becomes the popular instrument, and it appears in three pictures at Burlington House. I take it that the instrument on which a musician plays in Miss Eleanor F. Brickdale's quaintly didactic picture, 'The deceitfulness of riches' (449), is an early form of lute, with seven or eight strings, one of the small instruments, not unlike a mandoline, on which the troubadours of the thirteenth century accompanied their songs. The fully developed lute is seen in Mr. S. Goetze's 'The echo of a voice' (406), in which a mysterious vocalist, whose face is shadowed by a capacious hood, awakens the memories of the lady seated near him, probably betrothed, if not wedded, to the gallant who is, physically as well as morally, 'between them.' Still more accurately presented is the lute played by Mr. Seymour Lucas's cleverly drawn figure in his little picture, entitled 'The nimble Galliard' (33). The lively strains of this dance measure, which the severe old Pretorius styled 'an invention of the devil,' are happily reflected in the jovial aspect of the player. Last of the obsolete instruments come the precursors of the modern pianoforte, the clavichord, spinet, and harpsichord. In the water-colour room there is Mr. Rudolf Lehmann's 'The world forgetting, by the world forgot' (1,112), in which a monk fingers an old clavichord or spinet of quaint design, while his older brother is turning over one of the large manuscript service books which could be read by half-a-dozen choir boys at a time. An instrument of the same type is seen in a drawing in the Black and White section, 'Music' (1463), by Mr. A. W. Cooper.

We now come to modern days. The violin and its family appear a good many times, sometimes in 'subject pictures,' sometimes in portraits, and sometimes in paintings that savour of both these types. 'The Gipsy' (315), by Mrs. S. A. Forbes, presents what a character in the latest Savoy operetta politely styles 'an impecunious violinist,' alias a poor fiddler, with her instrument by her side. In 'A Rehearsal' (439), by Mr. W. B. Fortescue, the scene is a ship's cabin, in which a brace of musical tars are apparently scraping acquaintance with an unfamiliar duet for violin and violoncello. And in a piece of still life, 'Old friends' (641), by Miss C. M. Wood, a violin lies in the company of an old fashioned German flute. The violin appears again in a portrait of Miss Norah Nicolas (279), by Mr. R. Lance Owtram, a charming work, suggestive of harmony of tones in two senses, in which the subject is seated with a violin in her lap, while a pianist is seen in the background. Another portrait, of Miss Dorothy Crompton (415), is by Miss Gertrude Homan, the sitter being in this instance a young violoncellist, who plays from an oblong quarto manuscript book that excites one's curiosity.

Chief among the pianists portrayed is the life-size picture, by Mr. C. M. Q. Orchardson, of a lady playing by lamplight, entitled 'Memories' (520). The humorous vein is displayed in Mrs. F. Mura's little picture, 'When the cat's away, the mice will play' (484), in which the housemaids are indulging in 'a little music' on their own account. In a very different vein is Mr. H. J. Stock's water-colour drawing, 'Listening to Brahms' (1,187), in which the rapt attention of the listener is well suggested. The zither appears in two pictures, the more conspicuous being Mr. von Herkomer's very dashing study, 'A zither evening with my students in my studio' (605), which is remarkable for its force, but gives one the impression that the students form a rather unsympathetic and restless audience. As a piece of minute water-colour technique, Miss Lilian Rowney's miniature of 'The Zither Player' (1,335) deserves notice; there is a remarkable sense of reality about the instrument.

There are not many pictures suggested by musical works, and of these the most important by far is Mr. H. J. Draper's 'Tristram and Iseult' (561), which, though presumably suggested by the legend, is equally illustrative of the scene in the great music-drama in which the lovers drink of the magic potion. Mr. Draper has stage-managed his picture excellently, for he is of course not fettered by stage conventions and necessities. In the fore part of the vessel the crew are bending to the oars, and the lovers are hidden from their sight by the great bellying sail spread to catch the favouring wind. As in the drama, Brangäne is there, overwhelmed by the near approach of this great crisis. In the same room is

Mr. Campbell Smith's very remarkable and powerful picture illustrating the ballad of 'The two Corbies' (568):—

His hound is to the huntin' gane,
His hawk to fetch the wild fowl hame,
His lady's ta'en anither mate,
Sae we may mak' our dinner, sweet.

And another familiar ditty, 'Come lasses and lads!' (798), furnishes the subject and title of a clever picture by Mr. J. Y. Hunter. 'In the Venusberg' (794), by the Hon. J. Collier, is an entirely fresh version, but hardly an improvement, on the scene in 'Tannhäuser,' and Mr. Frank Dicksee's 'Yseult' (52) does not throw any light on the heroine of Wagner's music-drama, if indeed she be the same personage, for there were, of course, two Yseults in the original legend.

Finally, attention must be called to portraits of two personages well known in the musical world. Mr. Watkin Mills's portrait, by Mr. Percy Bigland (800), requires no name for its immediate identification, for it is an unmistakable likeness of the famous baritone. The other is a likeness of Canon Pemberton (1,806), the conductor of the Hovingham Festivals, who is in the New Gallery depicted on perishable canvas by Mr. Llewellyn, but is in the Sculpture room of Burlington House (1,806) immortalized by Miss Ethel Bower in the 'perennial bronze' of a well-modelled medallion.

HERBERT THOMPSON.

OCCASIONAL NOTES.

INFLUENCE has played no small part in the world's history, and though talent, not to say genius, will invariably raise its head, a friendly hand to lead the way to the opportunity road is not to be despised. So thought Arthur Sullivan, when, as a young man of twenty-one, he wrote the following letter to the great and mighty Michael Costa:—

47, Claverton Terrace,
St. George's Road, S.W.
February 15, 1864.

My Dear Mr. Costa,

You have always been so kind and helpful to me that I do not hesitate to come again to you now to ask your counsel and assistance.

Some good friends of mine at Birmingham have been using their influence to bring my name before the Festival Committee in order to procure me the honour of having some work of mine performed next September. They have so far succeeded in disposing the Committee to listen favourably, that I am quite convinced that if you were to say a word on my behalf I should have the privilege of composing something for the next Birmingham Festival (of which I should not be a little proud). In this case I need scarcely say how grateful I should be, if, through your instrumentality, my name were to come before the public under such honourable circumstances, and I would try and write my very best, in order to bring no discredit upon your recommendation.

You have nearly finished your Oratorio, I suppose, as you will have little time to write when the Opera begins. We are all very anxious to hear it as we expect great things from it. You told me once that you thought it was the best thing you had done.

Hoping that you are in good health and spirits, I am

My dear Mr. Costa, with all esteem,

Yours very sincerely,

ARTHUR S. SULLIVAN.

The Costa oratorio was 'Naaman' and Sullivan was represented at the Festival by his 'Kenilworth' cantata. The above letter is from the fine collection of Mr. T. W. Taphouse, by whose kindness we are enabled to print this interesting communication.

'ADESTE FIDELES' is one of those familiar tunes which have given antiquaries much trouble without any very satisfactory results. It is reputed to be the composition of John Reading (1677-1764), not the John Reading of *Dulce Domum* fame. The fact that more than one John Reading distinguished himself in music has led astray unwary seekers after truth. Indeed, one investigator, in giving the date of the tune as 1680, goes on to describe the John Reading who was then three years old! The latest information on the subject, though it does not remove the obscurity which surrounds the origin of the tune, is interesting. It is to be found in Messrs. Cowan and Love's 'The music of the Church Hymnary,' which we review in another column. The first known appearance of 'Adeste Fideles' in print is contained in 'An Essay on the Church Plain Chant' (London, 1782), a practically unknown book to which we referred in connection with the tune 'Melcombe' in our issue of September last, p. 602. With the above as a preliminary, Messrs. Cowan and Love may speak for themselves:—

Although the Essay on the Church Plain Chant [1782] is at present the earliest book known to contain 'Adeste Fideles,' it is found in manuscripts of older date. The earliest of these yet discovered is a volume preserved at Stonyhurst College, Lancashire. It is the work of John Francis Wade, a priest who seems to have employed himself in writing out music for Roman Catholic families and institutions. The volume is entitled:

Cantus Diversi pro Dominicis et Festis per annum. Gloria Patri. Post Introitum. Kyrie. Gloria in excelsis. Credo. Sanctus and Agnus Dei. Cum Hymnis et Antiphonis ad Elevationem and Benedictionem. Et ex præcordiis sonent præconia. Nicolaus King, Ejus Cantus. Joannes Franciscus Wade, Scriptor. Anno Domini, MDCCLI.

The 'Adeste Fideles' in four stanzas, with the music repeated to each, is the second last piece in the volume, and is headed 'In Nativitate Domini Hymnus.'

The words of the hymn have not been found in any manuscript or book of earlier date than that just described . . . the conclusion seems to be that the hymn and tune came into use together, in the services of the Roman Catholic Church, during the first part of the eighteenth century; that they were in circulation in manuscript before they appeared in print, but that nothing definite can as yet be stated as to the author of either words or music.

Thus we get a definite date, 1751, as to the existence of 'Adeste Fideles.' Perhaps some other 'grubber brudder,' fired by the rivalry natural to the species, will further investigate the tune and its origin and discover a still earlier date.

The R.A.M. Club Magazine for May contains an interesting account of 'A Colonial Examination Tour,' by Mr. Stewart Macpherson, who went to Canada, New Zealand, Queensland, and the northern part of New South Wales as an examiner for the Associated Board. His first task upon arrival at the Antipodes was to examine 700 theory papers. Some of the answers to the questions in the Elements of Music paper were distinctly amusing, e.g.—

Q. Define an Arpeggio?

A. A chord, the bottom note of which is shaken alternately with those above.

A running chord; all the notes run after one another.

Q. Define Enharmonic?

A. An unagreeable sound in a piece of music.

Means that the Harmonic is turned into Enharmonic, and is to be played over again when the notes do not sound harmonious or true to the ear.

Q. Give the meaning of *sf*?

A. *Sol-forte* = solemn and loud.

To the simple enquiry, 'What is the Italian term for the slowest tempo in music?' one fair candidate philosophically replied: '*Rallentando*—i.e., gradually getting slower and slower, therefore it must be slowest in the end'! Advance, Australia!

In a recent examination of high repute—which need not be specified—one of the 'questions' consisted of a number of abbreviations of Italian words used in music which the candidates were asked to write out in full. Among them was the contraction 'mert.' This so puzzled one of our correspondents—a fair candidate who, we are very glad to learn, passed—that she wrote to us asking for an elucidation of the mysterious letters. As the result of enquiry we find that that dreadful boy—how he should tremolo—actually reversed the four letters, thus turning what should have been 'trem.' into 'mert.'! Those candidates who worked the few papers in which this curious contraction occurred were, we understand, allowed the benefit of the misprint, and it is to be hoped they duly obtained their certificates of 'mert,' abbreviational speaking. By the way, one candidate—he must have been a man—un-abbreviated the familiar indication *ff* as *piùforzando*, on the analogy of *sf*. To adopt an Italian abbreviation, that candidate was probably *pizz*.

The vocabulary of musical critics is so limited that any additions thereto should be regarded with favour, providing, of course, they appear in a suitable dress (or address). To speak of Mr. Alfred Gibson as a 'perfect fifth,' he being the extra man in the Joachim Quartet when a quintet was performed, was a very happy thought; but when we are told that 'Mr. Mancinelli conducted with his usual authority and address,' we are a little puzzled. Does 'his usual address' refer to his private address? We have heard of old-time conductors beating time with a roll of music, but not with a visiting card.

The London County Council has this year decided to increase the grant for music in the parks and open spaces under its control by £1,000. This will enable

the Parks department to increase the number of performers and to keep the season open from May 16 to Michaelmas Day. The combined bands, consisting of the 108 performers specially engaged by the Council, gave a 'dress rehearsal' at Queen's Hall, on the 15th ult., when they furnished abundant proof of their fitness to give pleasure to Londoners and others during the summer. The hand of the new Musical Adviser to the Council, Mr. Carl Armbruster, may be traced in the excellent programme performed on the above occasion, which is a great advance on previous years. If, as may be assumed, it is a specimen selection, the educational value of these performances will be greatly increased while their enjoyment will by no means be lessened. The programme was furnished with brief annotations. It is to be hoped that this feature will find its way into the ordinary programmes of the 1,131 performances to be given at fifty-seven different places during the season.

Here is the programme performed at Queen's Hall on the 15th ult.:—

1. Fackeltanz 'The Princess Royal' .. Meyerbeer.
(Composed for the Wedding of the Empress Frederic, Dowager Empress of Germany.)
2. Overture .. 'Rienzi' .. Wagner.
3. Three Dances from 'Henry VIII.' .. Edward German.
4. Andante con Moto from 'The Unfinished Symphony in B minor' .. Schubert.
5. Overture, 'The Land of the Mountain and the Flood' .. Hamish MacCunn.
6. Allegretto Scherzando from the 8th Symphony .. Beethoven.
7. Ballet Airs in 'Faust' .. Gounod.
8. Peer Gynt Suite .. Grieg.
9. Grand Operatic Selection, 'Reminiscences of Rossini' .. F. Godfrey.
10. Overture di Ballo .. Sullivan.
'God save the King.'

The half-score of pieces were capitally played under the direction of Mr. Armbruster, Mr. Hamilton, Mr. Macdonald, and Mr. Mackinnon, the last three name being highly suggestive of 'The Land of the Mountain and the Flood.'

THOSE boys—there is a trio of them—have been at it again. They hail, or shower their typical comicalities from an English University city, our Great Naval rendezvous, and—must it be said?—London. Here they are, in the order above named:—

1. Miss — played violin solos by Tscharknosky and Wienramski.
2. Symphony, 'The Cellinor' (Beethoven).
3. The test pieces were taken from Sullivan and from Wagner's 'I Puritani.'

Yet two more, from Leipzig, as contained in the *Zeitschrift der Internationalen Musikgesellschaft* for last month. The address of an English member of the Society is given as

Ressal School, Heetwood, Lanes,

and a biographical article which recently appeared in a certain English musical journal is indexed as

Sir John Gots.

SIR ALEXANDER MACKENZIE conducted his 'Ravenswood' Overture and Violin Concerto (soloist, Mr. Hans Wessely) at the 360th Symphony concert given by the Municipal Orchestra of Bournemouth, on the 6th ult., both works being well received. We may take

this opportunity of again calling attention to the excellent work Mr. Dan Godfrey, Jun., is doing for music in Bournemouth. It appears that during the sixth series of sixty symphony concerts just concluded, no less than 223 different works have been given, including fourteen first performances in England, and eighty-five pieces for the first time in the popular watering-place. Moreover, forty-two works by British composers have been played, many of these having been conducted by their composers. This and the fact that all the symphonies of Beethoven, Mendelssohn, Schumann, Dvorák, Brahms, and Tschaiikowsky have been included, is in the highest degree gratifying. If the enthusiastic Bournemouth conductor were under examination we should ungrudgingly award him full marks—and a few over.

PURCELL'S 'Fairy Queen' was produced at the Queen's (or Dorset Garden) Theatre in 1692, and repeated in the following year with several additions. In 1701, six years after Purcell's death, an advertisement appeared in the *London Gazette* (October 9-13) offering a reward of twenty guineas for the 'score, or a copy thereof.' This advertisement was repeated several times, but in vain. Some of the 'Fairy Queen' songs were published during the life-time of the composer, and much of the instrumental music in 'Ayres for the Theatre,' published by his widow, enough to give a fair, though certainly not full idea of the original work. The complete score has now, after two hundred years, been found in the library of the Royal Academy of Music, evidently the very copy used at the performance or performances of the work in 1693. But a special interest attaches to the score in that some of the music is in the handwriting of Purcell himself. In the *Athenæum* of May 25 there is a letter from Mr. W. Barclay Squire, of the British Museum, attesting this fact. That paper also states that the volume contains the names of R. J. S. Stevens, the well-known glee composer and Gresham Professor, and William Savage. Stevens was the pupil of Savage, and the latter of Dr. Pepusch. It seems, then, as if the score came in some way or other into the possession of Handel's predecessor at Cannons.

A PERFORMANCE of the work mentioned above will be given, under the direction of Mr. J. S. Shedlock, at St. George's Hall, Langham Place, on the 15th inst., at 3.30. The vocalists at present engaged are Miss Evangeline Florence and Mr. Denis O'Sullivan, and Mr. S. Beel will be leading violinist. The chorus will consist of members of the Purcell Operatic Society, by arrangement with Mr. Martin Fallas Shaw and Mr. Edward Gordon Craig, and the accompaniments will be those of 'strings, wind, and harpsichord.' Explanatory comments will be given by Mr. E. F. Jacques. There should be a large audience to hear this interesting work of our great native composer.

A LARGE number of the friends and admirers of the late Sir Arthur Sullivan having expressed a desire that his memory should be perpetuated by some appropriate form of memorial, both visible to the public and useful to the musical profession, it was determined at a meeting held at the Savoy Hotel, on the 17th ult., to form an executive committee, which was forthwith constituted for the purpose of fulfilling the three following objects:—

1. The erection of a monument in St. Paul's Cathedral, the Dean and Chapter having graciously given their consent to this proposal.

2. The endowment of a Scholarship, to be called the Arthur Sullivan Scholarship, to be alternately within the gift of the Royal Academy of Music and the Royal College of Music.

3. The placing in some public position (the Embankment Gardens, immediately in front of the Savoy Theatre, was a position which found favour) of a statue or bust of Sir Arthur Sullivan, if the necessary permission can be obtained from the First Commissioner of Works.

The meeting was called and presided over in a most able manner by Mr. Charles W. Matthews. Among those present were Sir George Martin, Sir Squire Bancroft, Dr. F. H. Cowen, Mr. T. P. Chappell, Mr. Edward German, Mr. Henry J. Wood, Mr. Frank Cellier, Mr. Alfred Littleton, Mr. John Hare, and Capt. Basil Hood, and about £500 was forthwith subscribed towards the fulfilment of the above objects. An account has been opened for the Fund at Lloyd's Bank, Law Courts branch, 222, Strand, into which donations may be paid.

THE practicability of Dr. Edward Elgar's setting of 'The Dream of Gerontius' was fully demonstrated at a performance of a selection of the work given by the Worcestershire Philharmonic Society, at the Public Hall, Worcester, on the 9th ult., under the composer's direction. The Worcester amateurs sang well in tune throughout and with real devotional feeling, and the work proved to be well within the capabilities of an intelligent choir. The audience, one of the largest ever assembled in the Hall, was profoundly impressed by the performance, in which Miss Helene Valma, Mr. William Green, and Mr. F. Lightowler were efficient soloists. The concert concluded with a Romance and Bolero for orchestra, composed by Mr. J. W. Austin, Junr., a genial, clever, and well-scored work, which was conducted by the composer, the leader of the orchestra. During its performance the leader of the second violins occupied the place of the principal violin, and Dr. Elgar led the second fiddles.

DR. BOYCE will form the subject of the Biographical Sketch in our next number. The special portrait of the composer will be that which hangs in the Music School at Oxford, and which we believe has not hitherto been reproduced. Important extracts from the interesting and appreciative lectures on the late Sir Arthur Sullivan, delivered by Sir Alexander Mackenzie, at the London Institution, will also be given in the July issue.

PROFESSOR VILLIERS STANFORD'S new opera, 'Much Ado about Nothing,' was announced to be produced at the Royal Opera, Covent Garden, on the 28th ult., too late for notice in the present issue. We hope to give a full report of the work—its music and initial representation—in our July number.

DR. PERCY CARTER BUCK, organist of Bristol Cathedral since 1899, has been appointed music-master of Harrow School, in succession to Dr. Eaton Fanning, who has resigned that important post, which he has held since 1885.

PROFESSOR NIECKS is announced to deliver the Queen Victoria Lectures at Trinity College (London) on the 20th and 27th inst. The Professor has chosen 'The Ethical Aspects of Music' as the subject of his discourses.

CHURCH AND ORGAN MUSIC.

SPECIAL SERVICES.

THE lamented death of Sir John Stainer has prompted several memorial services as a tribute of respect to his life and work in the cause of church music. This was notably the case in America. At All Angels' Church, New York (organist, Mr. Clement R. Gale), the first Presbyterian Church, Chicago (organist, Mr. Francis S. Moore), and Trinity Church, San Francisco (organist, Dr. H. J. Stewart), special services consisting entirely of Sir John Stainer's compositions were most impressively rendered.—At the Parish Church, Falkirk, N.B., of which Mr. James Love is the organist and choirmaster, a similar *In memoriam* service was held on April 21, when the music, all by Sir John Stainer, was very effectively rendered.—The musical service and organ recital at St. Matthias' Church, Hastings, Barbadoes, on April 23, deserves mention as showing the good work that is being done in the churches in our colonies. Under the direction of Mr. W. D. Bayley, the choirmaster, an excellent selection of music, which included Wesley's 'Blessed be the God and Father,' was performed.—Coming near home, Bach's church cantata, 'Ach Gott, vom Himmel sieh' darein' was sung in Corpus Christi College Chapel, Cambridge, on Sunday, the 5th ult., under the conductorship of Mr. E. S. Roper. There was a small but efficient orchestra of ten performers, which included Dr. Naylor, organist of Emmanuel (one of the violas), and Dr. Sweeting, organist of St. John's (oboist), while Dr. Mann, organist of King's, rendered excellent service at the organ, and played the great Cantor's Prelude and Fugue in C. That the performance was regarded as being very successful is not the least gratifying feature of a service that should have many imitators.—Purcell's *Te Deum* and *Jubilate* were sung, with orchestral accompaniment, as the anthem at St. Anne's Church, Soho, at the Evensong of Ascension Day. In an excellent interpretation of Purcell's noble music, the alto soloist displayed his high notes to great advantage, and the trumpet parts were in the safe keeping of Messrs. Morrow and Solomon, who also used their instruments with thrilling effect in the 'Alleluias' of the opening hymn, 'Hail! the day that sees Him rise.' The whole performance was under the able direction of that earnest-minded musician, Mr. E. H. Thorne, organist and choirmaster of St. Anne's.

ALDERMANIC ORGANISTS.

In further response to our enquiry as to instances of church organists and musicians holding Municipal offices, we learn that Alderman Arthur G. Leigh—a reader of THE MUSICAL TIMES for forty years!—has had twenty-one years' continual experience of municipal affairs. Fourteen years ago he was elected Alderman, and he has twice served the office of Mayor of Chorley; moreover, he is the father of the Council, so far as length of service is concerned. Five years ago he resigned the post of organist of St. George's Church, Chorley, which he had held for twenty years, on which occasion he was the recipient of several tokens of the regard in which he is held, both for his musical and municipal attainments. He has raised the sum of £1,000 for the purchase of books for the Free Public Library and edited a tune book. For several years he has been an Overseer of the poor of Chorley. Thus it is abundantly evident that Alderman Leigh has not spared himself in being useful to his fellow men. He fully deserves 'honourable mention' in these columns.

The following letter furnishes yet another candidate for the roll of municipal honour.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—The current number of THE MUSICAL TIMES contains a paragraph referring to 'An aldermanic and J.P. organist,' with a note to the effect that it would be of interest to hear of other similar instances.

In this borough (of Portsmouth) we have (1) the ex-Mayor, Harold R. Pink, Esq., J.P., an excellent organist, who has often played at the Town Hall, and who for some years acted as organist at St. Peter's Church, Southsea; (2) Alderman G. Ellis, J.P., who drew up the specification for the large four-manual organ in the Town Hall, and who has himself built an organ for his own use; and (3) the Clerk of the Peace, J. F. Glanville, Esq., who for many years has officiated as organist and choirmaster at several of our local churches, and who is now discharging those duties at the Parish Church, Portsea (of which Canon Lang, the new Bishop of Stepney, was recently the vicar), during the serious illness of the organist, Mr. W. D. Pillow. These instances may perhaps interest you.

Believe me, yours truly,

Bedworth House, W. MONK GOULD.
Yarborough Road, Southsea, May 2, 1901.

ORGAN RECITALS.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh (who played his own MS. Sonata and Andantino in F sharp minor).—Mr. Norman Kendrick, Christ Church Congregational, Penarth (Grand Chœur, Tempo di Menuetto, Hollins).—Mr. J. Gray, Parish Church, Kirkcaldy (Postlude in D. Smar).—Mr. Edward Cutler, K.C., Parish Church, Preston (who played his own Andante in E flat and Postlude in G).—Mr. G. T. Pinches, St. Clement Danes, Strand (Fantasia and Fugue in E minor, Silas).—Mr. R. E. Parker, Parish Church, Wilmslow (Overture in C, Hollins).—Mr. G. Denholm-Walker, Dutch Reformed Church, Adderley Street, Cape Town (Offertoire in C minor, Grison).—Mr. Albert E. Workman, Emmanuel Church, Bootle (Overture to 'Joseph,' Mehul).—Mr. R. W. Strickland, College Street Chapel, Northampton (Fantasia on the Hymn tune 'St. James,' C. E. Stephens).—Mr. F. Gostelow, St. Paul's Wesleyan Chapel, Bedford.—Mr. G. Dorrington Cunningham, Congregational Church, West Hampstead.—Mr. C. J. Brennan, Elmwood Presbyterian Church, Belfast (Reverie, Stainer).—Mr. Ernest H. Smith, St. Bede's, Liverpool.—Mr. J. H. Pearson, Parish Church, Brighouse ('O Sanctissima,' Lux).—Mr. J. Armistead, St. Margaret's, Burnley.—Mr. James Tomlinson, Centenary Church, Stone-well, Lancaster (Guilmant's Sonata in D minor).—Mr. F. A. Sewell, St. George's Chapel, Albemarle Street, opening of new organ (Archer's Andante in D and Smart's Theme and Variations in A).—Mr. H. Crackel, Bethel Primitive Methodist Chapel (Reverie and Jubilant March, Stainer).—Mr. W. Wolstenholme, Leamington Road Baptist Church, Blackburn (Overture in F, Faulkes).—Mr. Percy Birmingham, St. David's, Merthyr Tydvil (Allegretto cantabile, E. J. Hopkin).—Mr. H. E. Baker, Mr. H. M. Higgs, and Mr. Charlton Speer (joint recital), St. Nicholas Parish Church, Sutton.—Mr. W. Gillies Whitaker, St. Paul's Presbyterian Church, South Shields (a Bach recital, which included the lovely chorale prelude 'Schmücke dich, o liebe Seele').

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. T. S. Bewick, Christ Church, Jarrow.
Mr. Kenneth G. Burns, Parish Church, Thirsk.
Mr. William H. Dawes, Baptist Church, Ealing Road, Brentford.
Mr. C. Vincent Fosbery, Daventry Parish Church.
Mr. Ernest Foster, Parish Church, Langley, Bucks.
Mr. Arthur Gosling, St. Andrew's Church, Willesden Green.
Mr. Norman E. Hibbert, St. Luke's Church, Derby.
Mr. R. Higgins, Parish Church, Honiton.
Mr. W. Lucas, St. John's Church, Lewisham High Road.
Mr. C. H. Payne, Monmouth School Chapel.
Mr. Horatio Robinson, St. Leonard's, Parish Church.
Mr. Bertram Pearce (choirmaster), Trinity Presbyterian Church, Bromley, Kent.
Mr. Bert Elsmore (Alto), Winchester Cathedral.

REVIEWS.

The Music of the Church Hymnary and the Psalter in Metre: its sources and composers. By William Cowan and James Love. [Henry Frowde.]

THE compiler of a bibliographical work is a public benefactor, but only if the work is done well, otherwise he is an irritator. The preparation of the volume before us, which, however, is the product of a joint-authorship, has been prompted by the issue of the 'Church Hymnary,' a Scottish hymnal, of which the late Sir John Stainer was the musical editor. The division of the book into two sections, historical and biographical, is a convenient one. It is no disparagement to the latter portion—which, within its limits, is quite satisfactory—to say that the chief interest and value of this handbook lies in the historical information therein to be found. The research which has tracked so many tunes to their original sources and first appearances must have been very exhaustive and, at the same time, arduous. Only those who have tried their hand at this kind of thing know the difficulties that beset the path of the conscientious investigator. Unqualified praise must therefore be given to the authors for something attempted, something done, and, moreover, very thoroughly done; in fact, speaking from some considerable experience of the subject, we venture to say that nothing quite so complete has been done before. The plan has been to take each tune in alphabetical order and to give the full title and date (whenever possible) of the book in which it made its first appearance. In several cases—e.g., Bedford and Harts—the original form of the tune is given, and thus an interesting study of the metamorphosis which a familiar hymn tune has undergone is rendered possible. Much new and valuable information is furnished in regard to the history of the tunes, as, for instance, 'Adeste Fideles,' to which we refer in our 'Occasional Notes' column. The ordinary reader would probably like to have had the anecdotal element more fully developed, but this would have added to the size of the book, which, as a bibliography pure and simple of the subject, leaves nothing to be desired. In a future edition an index of composers, with the names of the tunes written by them, would be a useful feature. As the 'Church Hymnary' contains the cream—and, must it not be added, some of the skim milk?—of all current hymnals, the practical utility of the publication for general reference is obvious. Some day there may rise up a hymn tune Julian—one who will treat the whole subject as exhaustively as has been so incomparably achieved in the 'Dictionary of Hymnology.' In the meantime, the labours of Messrs. Cowan and Love deserve an unqualified 'well done.' We heartily commend the book to our readers as a most valuable contribution to the literature of the subject which it so ably treats.

The Military Church Parade Service Book. Compiled and arranged by Thomas Conway Brown.

[Novello and Company, Limited.]

THIS handy little shilling manual has been compiled by Mr. Brown, a serjeant in the Royal Artillery Mounted Band and organist of All Saints' Garrison Church, Aldershot, for the use of military bands and chaplains at parade services in camp and in church. It consists of Morning Prayer, Litany, and Holy Communion, and includes a selection of hymns for open-air services. The Preface says that, as the bands at military parade services are usually small, the condensed score of the music in these pages will not only be found very useful, but it will obviate the necessity of copying out separate parts for the various instruments employed. The three staves used throughout are (A) for B flat clarinets and cornets, (B) for cornets, flutes, and oboes, (C) for bassoons, trombones, and basses, while B and C together are to be played on the organ when that instrument is available. Nothing could be more compact and practical than this manual with its eleven hymn tunes (including, of course, 'Onward, Christian Soldiers'), its varied selection of chants, and its general equipment for the rendering of the choral service in the British Army.

The Primitive Methodist Sunday School Hymnal, with accompanying Tunes. [Robert Bryant.]

THE saying that the average life of a hymnal is twenty years seems to be borne out by the fact that the book before us is the third that has been prepared and issued by the Primitive Methodist Church, its predecessors having appeared in 1862 and 1879 respectively. The musical editor of the present publication, Mr. George Booth, M.D., J.P., in the course of his preface, furnishes the following interesting information:—

The Editor may perhaps be permitted to give an illustration on this point [the progress of Sunday School music] from his own experience. In the first Sunday School in which he taught, the singing was accompanied by a flute, occasionally heard at the beginning and ending of the verses. As a result of a great effort and much self-sacrifice, a harmonium was obtained, and it was then thought that the climax had been reached and nothing further could be desired. In the present school to which the Editor is attached [at Chesterfield], the service of song is accompanied by an organ, pianoforte, and full band of stringed instruments, played by the scholars and teachers. Thus, while the devotional character of the singing has been retained, a new element of interest, first awakened in the day schools, has been added, resulting in an increased love for, and attachment of the children to, their Sabbath School.

This is very satisfactory, and the spread of such aids to worship music is deserving of every encouragement.

This hymnal has been compiled to meet the requirements of the various agencies connected with the Sunday School and its offshoots, thus a certain grownupness which characterises many of the hymns and tunes is accounted for. It contains some 600 hymns, a decidedly comprehensive selection. So far as we can discover, the new tunes number between fifty and sixty, contributed by a score of composers, of whom the best known to fame is Dr. Henry Coward, of Sheffield. Dr. Coward has also revised the harmonies of the old tunes, but we can scarcely think that he is responsible for the mutilated form of the last line of 'Rockingham' (157). 'Ladysmith' and 'Mafeking' appear as names of tunes. In this nomenclature connection, there are no less than twenty-seven instances of the same name being used for two different tunes, and in one case three tunes. Is not this rather confusing? An unsightly typographical excrescence, in the form of " , " is used to indicate the end of a line (of words) when there is no double-bar. This unnecessary sign, peculiar to this hymnal, irritatingly asserts itself at all possible beats of the bar, and disfigures concords and discords alike, and it has the effect to the eye of disturbing the natural flow of both the verbal and musical phrases. As we have before remarked in reviewing new hymnals, it seems a pity that, in regard to tunes for children, greater use is not made of unison melodies with simple instrumental accompaniments, instead of dressing every tune, or nearly every tune, in four-part harmony, a garb which ill befits many tunes suitable for singers of tender years. Sullivan's setting of 'Hushed was the evening hymn' (201) is a case in point—it is here in a grown-up four-part form, instead of in its unison and more natural version. Every book has its blemishes, and perfection is difficult of attainment in this world. We find in these pages some tunes of the species which the late Sir John Stainer said he would not touch even with a pair of tongs; but its merits far outweigh such shortcomings as a critical eye and experienced worker in the field can detect. Therefore 'for better,' rather than 'for worse,' this collection merits a welcome to the ever growing field of hymnal literature. The care and trouble which have been expended upon its preparation will assuredly not have been labour in vain.

Albert Lortzing. By C. A. Webster. (Novello and Co., Ltd.) A pleasantly written monograph on the composer—shockingly neglected during his lifetime—of meritorious comic operas, of which 'Czar and Zimmermann' (produced in London as 'Peter the Shipwright' in 1871) is the best known. The proceeds of Mrs. Webster's interesting

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pamphlet are to be given towards the monument erected to Lortzing's memory in Berlin.—*Organs and Tuning: a Practical Handbook for Organists.* By Thomas Elliston. (Weekes and Co.) The third edition, with new addenda, of a very handy and valuable book of reference to organists.—*The Organist's Chant Book*, containing original chants for the whole of the Psalter, including the Venite for every day and the proper Psalms for certain days. By the Rev. S. J. Rowton. (Weekes and Co.)—*The Litany and Suffrages from the Book of Common Prayer, with the music from the Sarum Processional.* (Charles Vincent.) A publication of the Plain Song and Mediæval Music Society.—*Sims Reeves on the Art of Singing.* (Chappell and Co., Ltd.)—*The Elements of Singing: an Introduction to Voice and Choir-Training and Sight-Singing.* By J. T. Bavin. (Novello and Co., Ltd.)—*The Boy's Voice at the Breaking Period.* By E. Davidson Palmer. (Joseph Williams.)—*The Psalms, Canticles, and the Athanasian Creed, pointed for Chanting.* By L. S. Tuckwell and John Stainer. (A. R. Mowbray.) The fourteenth and a cheaper edition of *The Magdalen Psalter.*—*How to Learn the Fingering of Scales and Arpeggios.* By Sidney Hann. (Patey and Willis.) A concise method for committing to memory the fingering of scales and arpeggios without the aid of musical notation; for the use of students of the pianoforte.—*Concise Scale and Arpeggio Manual.* By I. Stuart Smyth. (Charles Vincent.) Useful to those who are examinationally inclined. Miss Smyth adopts English fingering in her little book.

THE LONDON MUSICAL FESTIVAL.

WITH the financial aspect of the festival which took place in the Queen's Hall during the week beginning on Monday, April 29, we have nothing to do, though we may presume there are solid considerations which induce Mr. Robert Newman to continue these festivals year after year. As regards the artistic side of the question, if anyone was inclined to doubt the necessity of an orchestral festival in the Metropolis, he might have found an answer in the hosts of provincial musicians present, not only from the smaller towns, but also from the largest centres of population out of London. To hear a week's round of concerts, given by a highly disciplined orchestra, under some of the most famous living conductors, makes it worth while for a country organist to repair to London, brush off the cobwebs of provincialism, and freshen his ideals, which a country town's routine is apt to obscure.

The leading characteristic of this year's festival was undoubtedly the appearance of five eminent conductors—or, to be precise, of four eminent conductors and one famous musician. Dr. Saint-Saëns is, above all things, an all-round musician, and we do not suppose he would care to pose as a virtuoso of the baton. The concert he conducted consisted, with but a single exception, of his own works, and the best performance of all was that of the symphonic poem, 'La Jeunesse d'Hercule,' which was conducted by Ysaye. The great Belgian violinist appeared, indeed, to particular advantage in the less familiar part of a conductor at the second concert of the series. He has a strong, nervous beat, a fine sense of breadth of phrasing, and a complete command over his resources. M. Colonne, who appeared at the opening concert, is more vivacious, if less poetic. He brings out every detail with the utmost clearness, and there is a polish and a smartness beyond praise in his performances. Still, there is not quite the same breadth or tenderness one feels under Ysaye. The finest orchestral performances of the festival were, perhaps, those under the conductorship of Herr Weingartner, who gave quite a superb reading of the C minor Symphony of Beethoven. He combined warmth, dramatic force, and vivacity in a remarkable degree, and the force and character of this most Beethovenish symphony were realised to perfection. Though the titanic power of the music was so well brought out, the performance was polished in the smallest detail, yet details were never forced at the expense of breadth. Finally our own Mr. H. J. Wood conducted the last two concerts, and stood the test of comparison most satisfactorily, giving a characteristic reading of the 'Pathetic' Symphony of Tchaikowsky, which he has

made quite his own. It may be said, indeed, that the symphonies allotted to these four conductors typified not inaccurately their respective individualities: Beethoven's Eighth Symphony, the most vivacious of all, being taken by Colonne; the broad and warmly coloured 'Eroica,' by Ysaye; the forceful and dramatic C minor, by Weingartner, and the strongly emotional 'Pathetic,' by Wood.

There was nothing absolutely new in the programmes, but several quasi-novelties were given. M. Colonne introduced the Symphonic Prelude to Part II. of César Franck's 'Redemption,' a beautiful example of refined and tender polyphony, orchestrated very brilliantly. A manuscript Adagio in C minor for strings, by Guillaume Lekeu, a Belgian composer, who died in 1894, on the threshold of his twenty-fifth year, was given by M. Ysaye. It showed Wagnerian influence, which is only what might be expected, and was in its tender and somewhat elegiac mood not unlike Franck's Adagio. M. Saint-Saëns played, for the first time in London—though the piece has been heard at Sydenham—the brilliant 'Africa' Fantasia for pianoforte and orchestra, which he introduced to this country when he graduated at Cambridge in 1893, and the sparkling character of the solo part proved, it is needless to add, well suited to his incisive style, though, as we have intimated, he did not seem in his very happiest vein on this occasion. Then Herr Weingartner appeared as a composer, through the medium of his symphonic poem, 'Das Gefilde der Seligen' (Op. 21), a composition very sonorous and rich in orchestral colouring, but displaying no very marked individuality in the thematic material. Finally, as samples of native art, there were Dr. Cowen's new and fanciful overture 'The Butterfly's Ball' and Dr. Elgar's now famous Variations, which are too well known to need further criticism.

The instrumental soloists were, in addition to M. Saint-Saëns, Signor Busoni, Lady Hallé, M. Ysaye (who played Saint-Saëns's B minor Concerto very finely), Herr Becker, Dr. Joachim (who introduced a delightful concerto by Mozart, an early work in D major), and Mr. Harold Bauer, who made an excellent impression by his finished and most artistic playing of Saint-Saëns's Fourth Pianoforte Concerto, in C minor. The vocalists were Madame Blanche Marchesi, Miss Marie Brema, Mr. Andrew Black, and Mrs. H. J. Wood, who signalled her first appearance at Queen's Hall by a sympathetic and polished reading of *Tatiana's* Letter Song from 'Eugene Onegin.'

THE NEW OPERA AT THE SAVOY, 'THE EMERALD ISLE.'

ALTHOUGH the Sullivan dynasty has, alas, come to an end in the little kingdom of the Savoy, one felt almost justified by the success which 'The Emerald Isle' achieved when it was first produced, on April 27, in crying 'The King is dead, long live the King.' It was certainly a delicate and difficult situation in which those responsible at the Savoy Theatre found themselves. In 'The Emerald Isle, or the Caves of Carrig Cleena,' a subject had been provided peculiarly suited to Sir Arthur Sullivan's genius. He had always kept a warm corner in his heart for the land of his fathers—witness the work which he always intended for, and in later years acknowledged as, an 'Irish' Symphony. And here was a theme suggestive of reels and jigs, redolent of Hibernian fancy and humour, just such as was calculated to appeal to his fanciful genial humour and lyrical grace. How much it had, in fact, appealed to him is sufficiently indicated by the fragments of composition which he left behind him. Of late years there were, as might be expected, some occasional signs that the stream of inspiration did not run quite so freely as of old; but here there is a delightful freshness in the melodies which he created, an aftermath, so to speak, of the captivating lilt which, perhaps more than anything else, formed the most individual characteristic of his music.

The charm of these fragments made the task of completing them the more difficult, and the undoubted success achieved by Mr. Edward German is, on that account, all the more remarkable. The choice was obviously a wise one. No living English composer is more in sympathy

with Sullivan's individuality as a musician than Mr. German, and we will even venture to say that none would have so commended himself to Sullivan's own mind. The rhythmical grace and energy of his music, the clarity of his orchestration, to which a refined and easy polyphonic method gives the character of a beautifully designed mosaic, rather than the broad brush-work of an oil painting—these are qualities closely akin to those of the older composer.

It may be worth while to record with some particularity the exact share of each composer in the operetta. There are altogether an Introduction and twenty-eight separate 'Numbers.' Of these Sullivan completed Nos. 1 and 2, and left sketches for fifteen others, often consisting of little more than a line of vocal melody. These Mr. German harmonised and orchestrated, composing entirely original music for ten numbers, and adding an Introduction and a Finale based partly on Sullivan's melodies, partly on his own.

It is time, however, before going into details concerning the music, that some idea should be given of the libretto. It is difficult to give a succinct account of Captain Basil Hood's ingenious and amusing drama, for the plot is by no means simple, or even coherent. The scene is in Ireland, the time 'about a hundred years ago,' and the first act takes place just outside the Lord Lieutenant's country residence. The hero is an O'Brian, with the inherited instincts of a rebel to Saxon rule, but with the education of a Saxon University. Of course, as will be expected, he loves the Lord Lieutenant's daughter, so that when, after many complications and much mystification, he and his rebellious followers are finally cornered, he has a powerful advocate to soften the Lord Lieutenant's wrath. So far the lines of the story are simplicity itself, but they are amusingly entangled by some characters not material to the plot, but very material to the humours of the drama. There is a blind fiddler, *Pat Murphy*, who isn't really blind, and his sweetheart, who thinks him blind, and treats him accordingly, who provide a subsidiary plot, and there is a quaint personage who, as represented by Mr. Walter Passmore, provides a great proportion of the genuine fun of the piece. *Professor Bunn* (of Bath) is an elocutionist, mesmerist, conjuror, character-impersonator, and anything else you please—an altogether delightful individual, who appears upon the scene with a view to assisting the Lord Lieutenant's scheme of furthering and ameliorating elementary education, but is impressed by the rebels, and, by endeavouring to run with the hare and hunt with the hounds, both complicates the plot and increases the humours of the situation. He is full of devices, mostly futile, and his chief one is as quaint as it is original. The rebels, disturbed in their 'secret' meeting outside His Excellency's park gates—the idea is delightfully Hibernian—adjourn proceedings to the Caves of Carrig-Cleena, that give the sub-title to the operetta, and furnish a charmingly picturesque scene for the second act. In his capacity as 'hound' *Mr. Bunn* gives the Lord Lieutenant information of this change of scene, and then, in the alternative rôle of 'hare,' he plans to keep the soldiery away. Learning that they belong to a Devonshire regiment, and may therefore be presumed to have a lively faith in fairies, he plays upon their superstition and makes his appearance, after the manner of Rip van Winkle, with a story of having been entrapped by the fairies of Carrig-Cleena, and kept there for fifty years and more.

Eventually the Gordian knot of complications is cut after the most approved traditions of the House of Savoy. It is discovered that the pompous Lord Lieutenant, being an English peer, has, as a matter of course, Yankee blood in his veins: 'therefore,' as the rebel leader says, 'you are our friend. . . . We are no longer rebels. It would be absurd to shoot us.' This subtle argument, as the Lord Lieutenant ingenuously says, 'sounds conclusive,' and at any rate it affords sufficient reason for all to end happily, which is all one desires at 11 p.m.

The success with which Mr. German has 'played up' to the model set him is quite remarkable, and has more than realized anticipations. His music is sufficiently like Sullivan's to avoid all sense of patchiness, yet this is obtained without sacrifice of individuality. The difference strikes one as being, if one may risk a generalization, that

whilst Sullivan's tunes are lyrical and vocal, German's seem to owe their genesis more to dance rhythms. However this may be, he is hardly a whit behind his predecessor in the sense for lightness and gaiety so essential to an operetta. In two respects it may be said that he has made a step in advance. He has put more interest into his orchestration than Sullivan was wont to do, at least for Savoy purposes, and has greatly elaborated his scoring without for a moment obscuring the melodic charm, which is all that appeals to so many opera-goers. And he has greatly heightened the artistic value of the more serious songs. The chief soprano air, 'Oh, setting sun,' is a really beautiful, well-balanced, artistic conception, more dramatic and individual than most songs of its kind.

The operetta owed much to its interpreters, who were all admirably suited by their respective parts. As has been mentioned, Mr. Passmore's intensely humorous impersonation of *Bunn* was the most striking feature of the performance; other characteristic figures were the *Sergeant Pincher* of Mr. Crompton, whose Devonshire burr was delightful, and the very stately Lord Lieutenant of Mr. Jones-Hewson. Miss Isabel Jay's highly artistic singing in the part of the heroine was one of the chief musical successes of the performance, and the excellent singing and acting of Mr. H. Lytton and Miss Louie Pounds made the second pair of lovers more than usually interesting. Mr. Evett was an acceptable hero, and Miss Brandram, Miss Easton-Murray, and Mr. Rous also contributed to the success of the opera, which was, on this initial occasion, conducted by Mr. Edward German himself.

THE ROYAL OPERA.

THE opera should be always with us. As matters stand, however, we have to be content with performances during three summer months, when, in addition to many interesting concerts, there are the counter attractions of fragrant woods and silver streams. The cheaper parts of Covent Garden theatre during the past week have, notwithstanding, been crowded, and this seems to show how well opera all the year round, as in German cities, would be appreciated by the general public. Here, many nights are filled up with certain standard operas, such as 'Faust,' 'Carmen,' 'Lohengrin,' so that there is little room either for old works unduly neglected or for novelties. For the present, however, we must be content with such operas as are presented to us, and, so far as any rate as the first week is concerned, there is little ground for complaint. 'Romeo et Juliette' was selected for the opening night, Monday, the 13th ult. Madame Eames impersonated *Juliette*, and her excellent singing and refined bearing won for her the goodwill of the audience. At first the quality of some of her upper notes was doubtful, but as the evening advanced matters mended; in the second duet for the lovers she was admirable. M. Saléza played the part of *Romeo* exceedingly well, but his voice was not in good order. Of the other performers we only mention Mr. Lawrence Rea, new to the stage, who acquitted himself well in the small rôle of *Gregorio*. Signor Mancinelli conducted with his usual skill and enthusiasm.

On the following evening came Humperdinck's 'Hänsel und Gretel,' sung in German, still the cleverest opera on Wagner lines produced since the Bayreuth master ceased to write. The fresh, naïve story, so striking a contrast to the sensational and, at times, coarse libretti of modern opera, explains in part its success; but the marked ability and ease with which the composer develops dainty folk themes arrests and maintains the interest of musicians. With such simple material and so elaborate a method, a composer of ordinary merit would have utterly failed. With regard to the performance we would only mention the clever impersonations of the two children by Fräulein Felsler and Fräulein David, the excellent singing of Herr Mühlmann and Mdle. Olitzka (the father and mother), although it must be said that the make-up of the former bordered somewhat on the grotesque. Miss Agnes Nicholls and Madame Kirkby Lunn, in the small parts of the *Deuman* and *Sandman*, made first and favourable appearances on the Covent Garden stage. Herr Lohse

Words by TENNYSON.

A FOUR-PART SONG.

Composed by S. P. WADDINGTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegretto con spirito.
pp

SOPRANO.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,

ALTO.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,

TENOR.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,

BASS.
Air - y, fai - ry Li - li - an, Flit - ting, fai - ry Li - li - an,

Allegretto con spirito.
pp

cres. e legato.

When I ask her if she love me, Claps her ti - ny hands a - bove me,

cres. e legato.

When I ask her if she love me, Claps her ti - ny hands a - bove me,

cres. e legato.

When I ask her if she love me, Claps . . her ti - ny hands a - bove me,

cres. e legato.

When I ask her if she love me, Claps her ti - ny hands a - bove me, Laugh -

cres. e legato.

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(1)

f Laugh-ing all she can ; She'll not tell me if she
f Laugh-ing all she can ; She'll not tell me if she
p. Laugh-ing all she can ; She'll not tell me if she love me, she'll not tell me if she
p. ing all she can ; She'll not tell me if she
f love me, Cru-el lit-tle Li-li-an, cru-el lit-tle
p love me, Cru-el lit-tle Li-li-an, cru-el lit-tle
p love me, Cru-el lit-tle Li-li-an, cru-el lit-tle
p love me, Cru-el lit-tle Li-li-an, cru-el lit-tle
rit. espress. Li-li-an, She'll not tell me if she love me,
a tempo. Cru-el lit-tle Li-li-an.
rit. espress. Li-li-an, She'll not tell me if she love me,
a tempo. Cru-el lit-tle Li-li-an.
rit. espress. Li-li-an, She'll not tell me if she love me,
a tempo. Cru-el lit-tle Li-li-an.
rit. espress. Li-li-an, She'll not tell me if she love me, Cru-el lit-tle Li-li-an.
a tempo.

Poco meno mosso. *Tempo lmo.*

she Prythee weep, May Li - li - an! prythee weep, May Li - li - an! Gai - e - ty without e -

she May Li - li - an! May Li - li - an! Gai - e - ty without e -

she May Li - li - an! May Li - li - an! Gai - e - ty without e -

she May Li - li - an! May Li - li - an! Gai - e - ty without e -

Poco meno mosso. *Tempo lmo.*

- clipse Wea-rieth me, May . . Li - lian, wearieth me, May Li - li - an: con anima.

- clipse Wea-rieth me, May . . Li - lian, wearieth me, May Li - li - an: con anima.

- clipse Wea - rieth me, May . . Li - lian, wearieth me, May Li - li - an: Thro' my con anima.

- clipse Wea-rieth me, May . . Li - lian, wea - rieth me, May Li - li - an: Thro' my con anima.

Thro' my heart it thrill - eth When from crimson-thread - ed lips Sil - ver-tre - ble

Thro' my heart it thrill - eth When from crimson-thread - ed lips Sil - ver-tre - ble

ve - ry heart it thrill - eth When from crimson - thread - ed lips Sil - ver-tre - ble

ve - ry heart it thrill - eth When from crimson - thread - ed lips Sil - ver-tre - ble

laugh - ter trill - eth: Pry-thee weep, May Li - li-an, pry-thee weep, May
 laugh - ter trill - eth: weep, May Li - li-an, weep, May
 laugh - ter trill - eth: weep, May Li - li-an, weep, May
 laugh - ter trill - eth: weep, May Li - li-an, weep, May
 Li - li-an, weep, May Li - li-an. . .
 Li - li-an, weep, May Li - li-an. . .
 Li - li-an, weep, May Li - li-an. . .
 Li - li-an, weep, May Li - li-an. . .
 Li - li-an, pry-thee weep, pry-thee weep, May Li - li-an. . .
 Pray - ing all I can . . . If prayers will not hush thee, Air - y, air - y Li - lian,
 Pray - ing all I can If prayers will not hush thee, Air - y, air - y Li - lian,
 Pray - ing all I can . . . If prayers will not hush thee, Air - y, air - y Li - lian,
 Pray - ing all I can If prayers will not hush thee, Air - y, air - y Li - lian,

rit. *più p* *rit.* *più p* *rit.* *più p*
pp *sempre rit.* *pp* *sempre rit.* *pp* *sempre rit.* *pp* *sempre rit.*
Tempo 1mo. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The lyrics are: "If prayers will not hush thee, Air - y Li - li - an, Like a". The music is in G major, 2/4 time. Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score. The lyrics continue: "rose - leaf I will crush thee, Fai - ry, fai - ry Li - li - an, crush thee, Like a rose - leaf I will crush thee, Fai - ry, fai - ry Li - li - an, fai -". The piano accompaniment features a prominent melody in the right hand. Dynamics include *f* and *p*.

Third system of the musical score. The lyrics conclude: "fai - ry, fai - ry Li - li - an, Like a rose - leaf I will crush thee, If prayers will not". The system ends with a *ff stac.* (fortissimo staccato) marking. The piano accompaniment continues with a rhythmic pattern.

pp *>*

hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,

pp *>*

hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,

pp *>*

hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,

pp *>*

hush thee, Like a rose-leaf I will crush thee, Air - y, fai - ry, fai - ry Li - li - an,

cres. *f*

air - y, fai - ry Li - li - an, air - y, fai - ry Li - li - an.

cres. *f*

air - y, fai - ry Li - li - an, air - y, fai - ry, air - y, fai - ry Li - li - an.

cres. *f*

air - y, fai - ry Li - li - an, air - y, fai - ry Li - li - an.

cres. *f*

air - y, fai - ry Li - li - an, air - y, fai - ry, fai - ry Li - li - an.

conducted with great vigilance, and fair, if not full justice was rendered to the difficult orchestral music. The opera was followed by 'Cavalleria Rusticana,' with Mdlle. Strakosch as *Santuzza* and Signor Valero as *Turiddu*; though the latter sang fairly well, he over-acted his part. Signor Mancinelli conducted. The chorus sang vigorously. Wednesday was devoted to 'Tannhäuser,' with M. Van Dyck in the title-role. He is one of the finest impersonators of the vacillating minstrel knight, but as a vocalist he is uncertain. This year, however, his voice is in good order, so that he achieved a great and well deserved success. Herr Mohwinkel, the *Wolfram*, made, on the whole, a satisfactory *début*. Fräulein Gadschi (*Elisabeth*) sang well, and was especially fine in the *Finale* of the second act, which, indeed, was most impressively rendered.

'Rigoletto' was given on Thursday with Madame Suzanne Adams (*Gilda*), who sang charmingly. Signor Anselmi, the new tenor, and M. Seveilhac (*Rigoletto*) both won favour. In 'Faust,' on Friday, Madame Eames and M. Plançon gained chief honours. On Saturday evening M. Van Dyck impersonated *Tristan* for the first time here. His acting was magnificent and his singing good, though not quite so good as in 'Tannhäuser'; but the *Tristan* music is far more trying. The *Isolde* was Fräulein Fränkel Claus. She is earnest, sometimes over-earnest as an actress, and sings well. Her upper notes are somewhat shrill, and the lower ones somewhat colourless; her voice in the middle register is of pleasing, sympathetic quality. Miss Brema as *Brangäne* and Mr. Bispham as *Kurwenal* were most successful. The rendering of the orchestral music, under the direction of Herr Lohse, deserves high praise.

Much money and time have been spent on the new stage arrangements. As yet the machinery is not in perfect working order; next month we expect to be able to record satisfactory results. The hand of M. Messenger is also visible. But Rome was not built in a day, and neither can stage reforms be carried out at a moment's notice.

THE PHILHARMONIC SOCIETY.

M. BASIL SAPELLNIKOFF appeared at the fourth concert, on the 9th ult., and played Tschaikowsky's Pianoforte Concerto in B flat minor, a work which he performed here in 1889 under the composer's direction. M. Sapellnikoff is now, as he was then, a great executant, and in the matter of technique there was nothing wanting; he appears, indeed, to have gained in power and brilliancy. Again his reading of the work showed intelligence of a high order, and the fact of his having been personally acquainted with the Russian composer was a strong guarantee that he understood his intentions. And yet there was something wanting. Tschaikowsky's concerto makes, in various ways, strong appeal to the senses; but throughout is heard an inner voice speaking to us of the composer's own self, and this personal character of the music was not fully revealed, possibly not fully felt by the pianist. Anyhow, he achieved a brilliant success, and was recalled several times; that he did not grant an encore redounds greatly to his credit. The rest of the programme does not call for detailed notice. Lady Hallé played the Mendelssohn Violin Concerto even better than at the London Festival a fortnight previously. Dr. Cowen gave a refined and sympathetic rendering of Sterndale Bennett's 'Paradise and Peri' Overture. The performance of Beethoven's Symphony in B flat was thoroughly good; that of the *Adagio*, however, created the strongest impression. Miss Ada Crossley, the vocalist, sang an arid aria from Max Bruch's 'Odysseus,' and consequently did not achieve her usual success. The concert took place, as usual, at Queen's Hall.

THE JOACHIM QUARTET CONCERTS.

THE six concerts recently given by Dr. Joachim and his able associates, Professors Karl Halir, Emanuel Wirth, and Robert Hausmann, will rank among the most memorable events of the present season. Artists have

often been tempted to appear in public, although enfeebled powers have prevented them from doing justice either to the music of great masters or to themselves. And, on the other hand, the public is naturally indulgent towards old favourites, and strongly inclined to ignore any perceptible shortcomings. Dr. Joachim shares the common lot of humanity, and over sixty years of active service in the cause of high art have not passed by without leaving some trace. It would be false flattery to say that he is the same as he was a quarter of a century ago; that neither the strength nor the fire of manhood has in any wise declined. But it may truthfully be said that Dr. Joachim is still a master of his art, and the few signs of advancing age which he gave were more than counterbalanced by his wonderfully pure and dignified readings of the music of various masters. Then, again, the four players were in perfect unity with one another; Dr. Joachim never seemed—to use the common expression—to be leading the concerted music.

Each of the six programmes contained three works, for the most part quartets. The first concert was devoted entirely to Beethoven, and the three quartets, Op. 18, No. 5, Op. 95, and Op. 130, represented the composer at various stages of his art career; and in all the other programmes that great master of instrumental music was duly represented. Haydn and Mozart came in for their share of notice, and the renderings of their works were most delightful; the performance of Mozart's Quintet in G minor (with Mr. Alfred Gibson as a capable second viola) was, indeed, superb.

Schubert's D minor Quartet was not omitted in the scheme. Special honour was paid to Brahms, the life-long friend of Dr. Joachim, by the performance of the Quartets in A minor (Op. 51, No. 2) and B flat (Op. 67), and the Sextet in G (second viola, Mr. A. Hobday, and second violoncello, Mr. Percy Such). For many a long year did Dr. Joachim persevere with Brahms's music; the public was cold and many a critic hostile, but he was nothing daunted. And now Brahms ranks among the classics. The last work in the last programme was Schumann's Quartet (Op. 47, No. 3), and that name recalls another fight against coldness and prejudice, and another victory in which Dr. Joachim and the widow of the composer were leading spirits. The fine work was played with rare sympathy by the four artists.

At all six concerts St. James's Hall was crowded, and enthusiasm prevailed from first to last. The Joachim Quartet will pay another visit to London next year. They will be heartily welcomed.

MR. D. F. TOVEY'S PIANOFORTE RECITALS.

PIANISTS' recital programmes run, as a rule, in one groove: a transcription of a Bach organ fugue, a familiar Beethoven sonata, a group of Chopin solos, and some showy modern pieces by way of conclusion. Mr. Tovey, however, opens up new paths. He has selected for his present series of recitals works with which the public is by no means familiar. At St. James's Hall, on Thursday, the 9th ult., he played the 'Goldberg' Variations of Bach, and for his admirably clear and thoughtful rendering of them deserves all praise. It is really a wonderful work, yet one which requires study ere it can be properly appreciated. We admire Mr. Tovey's courage, but we fear that some of the audience, like the man in the gallery when Beethoven's 'Eroica' was produced at Vienna, heartily wished that the blessed thing would stop. At his second recital, on the following Thursday, Mr. Tovey performed, and skilfully, the 'Diabelli' Variations of Beethoven. For both these elaborate works the interpreter contributed, in the form of essays, a detailed analysis. They show much reading and much thought, also intelligent insight into the music; if less bulky they would, however, probably prove more serviceable. We, however, fully admit the difficulty of describing long works within a short space, but that is what Mr. Tovey should aim at. At both recitals he played some short, refined, and ably written compositions of his own; at the first, three pieces for violin and pianoforte, in which he was indeed fortunate in having Dr. Joachim as an associate; and, at the second, some Bagatelles for pianoforte solo.

COMPETITIONS.

(By our SPECIAL CORRESPONDENTS.)

THE WESTMORLAND FESTIVAL AT KENDAL.

IF the sixteenth Westmorland Musical Festival presented no very novel features as compared with its predecessors, this is not very surprising, for indeed the institution is now so highly organized that it is difficult to see in what direction there could be any marked development. According to the custom of late years, it occupied three days, from April 18 to 20. Owing to the gradual heightening of the standard of performance at these competitions, it has been possible to correspondingly increase the searching nature of the tests. It seems, however, as if something like a limit had been reached in this direction, for a slight but noticeable falling off in the number of entries is generally attributed to the difficulty of some of the test pieces. It is by no means a question to be settled without consideration, for, while the selection of music of practically prohibitive character would defeat its own end, the material lowering of the artistic standard would deprive the festivals of their chief reason for existence—the cultivation of a good taste in music. Schumann's male-voice part-song, 'The Lotus Flower,' for instance, with its frequent changes of tonality, is a serious thing for a country choir, with its very limited choice of material, to attempt; while the 'Serenade' of Brahms, being in six parts, presents a very obvious difficulty. Every country choirmaster knows, and it is indeed almost a matter of necessity, that the tenors are numerically by far the weakest section of a chorus, so that the prospect of having to divide them, save for a bar or two, is a very uncomfortable and risky one. United they may stand, divided they will certainly fall. There are no very populous centres in the Westmorland district, which is, by the way, an important reason why these competitions have proved so successful and so useful; but it was noticeable that the largest centre, Kendal, was the only one capable of furnishing a choir that was not severely tried by the 'Lotus Flower' or 'Serenade,' which, with Parry's modern madrigal, 'Come, pretty wag,' were the trial pieces in the competition for the larger village choral societies. In the important madrigal competition, the most honourable of all the series, there was some singing worthy of the highest achievements at these gatherings. How good it was will be understood when it is added that Dr. McNaught, who once again made a truly admirable judge for the choral competitions, awarded to the winning choir from Windermere, fifty-five marks out of a maximum sixty, while Kendal Parish Church gained fifty-three and Grasmere forty-nine.

Mr. J. St. O. Dykes judged the village orchestras, which, in the possibilities they suggest, may be regarded as the most important of all the classes of competitors. The first and second movements of Haydn's 'Military' Symphony afforded a sufficiently severe test for the three miscellaneous assortments of performers that appeared. Here again, even more than in the choirs, the difficulties of getting together in rural districts a well-balanced, to say nothing of skilful, set of executants seem almost insuperable. Wind instrument players have disappeared since the disestablishment of the village church bands in favour of the ubiquitous and convenient organ. Their absence, or at least their scarcity, was a serious disadvantage to the bands that appeared; but though the performances did not attain a high level of accomplishment, the idea is a good one, worth persistent effort, which sooner or later will meet with reward, not only in increased efficiency of orchestras, but in the greater appreciation of audiences.

The solo singers, who were adjudicated upon by Miss Lucy Broadwood, presented no very marked features. Some possible competitors were in all probability frightened away by the difficulty of some of the tests. Such a piece as the duet 'Graceful Consort' from the 'Creation' is peculiarly trying in these days, when singing is so largely practised according to the light of nature, and it was less surprising that only two couples essayed it than that they sang it so well.

The concerts have always been made an important feature at Kendal, and during the last two years their character has been greatly enhanced by the co-operation

of a thoroughly efficient orchestra, composed to a large extent of members of the Hallé band, and under the conductorship of Mr. Risegari. Their excellent playing of the 'Eroica' and 'Unfinished' Symphonies, with other familiar classics, furnished a most useful object-lesson, apart from the pure enjoyment they afforded. Another feature of the Kendal festivals is that the choral competitors have all to prepare and take part in performing selected choral works. This time Mr. Coleridge-Taylor's cantatas, 'The Death of Minnehaha' and 'The Departure of Hiawatha,' had been rehearsed by Mr. George Rathbone, the exceptionally able choirmaster of the festival, and they were sung at the two evening concerts by the combined choirs with good effect, the composer conducting. The proportion of chorus to orchestra would not have satisfied Professor Prout's requirements, but it must be remembered that it is not the sole object of these concerts to give ideal performances, but that they are primarily meant to extend the knowledge of good choral music over as wide an area as possible.

On the last day the children had their turn. They competed in the morning, and did some very good work, while in the afternoon they formed a huge chorus of 750 voices to sing in Mr. Luard Selby's tuneful cantata 'The Waits of Bremen,' under the energetic conductorship of Mrs. Argles. This concert was memorable for a delightful performance of Liza Lehmann's 'Daisy Chain' song cycle, peculiarly appropriate under the circumstances, in which the chief soloists of the festival, Miss Evangeline Florence, Miss Mary Wilson—a product of these competitions—Mr. Whitworth Mitton, and Mr. J. McInnes, a very promising baritone, took part. Miss Wakefield, the originator of these festivals, was present as President of the institution, though she has given up her long and arduous labours as its conductor. That her work is thoroughly appreciated was indicated by the presentation, on behalf of some two thousand subscribers, of a diamond ornament in the form of a laurel wreath. It was formally presented by the Countess of Bective, who expressed very happily the debt which Westmorland owes Miss Wakefield, a debt which, it is satisfactory to think, seems to be thoroughly recognised by the inhabitants of that county.

YORK.

That the lady amateur is a force to be reckoned with is indicated by the success of the music competitions which have been organised and engineered at York mainly by the enterprise of Miss Mary Egerton. They follow in all essential particulars the lines laid down by Miss Wakefield at Kendal (above referred to), and elsewhere, and the proceedings on April 23 and 24 gave abundant evidence of the good which is being done in the city of York and the villages and small towns round about.

A very encouraging sign was the singing of the numerous school choirs that took part, in which there was evidence that much care is being bestowed on the teaching of music in elementary schools. For them these competitions are invaluable. They furnish a zest to the labour of practising, a means of testing and comparing results, and, in short, a practical object lesson that should be of the greatest possible value to both the competitors and their teachers. The advantage of being heard and criticised by a judge as competent as Dr. J. C. Bridge, of Chester, is obvious, and indeed the only fault that could be found with his judgments was that they might, in some instances, have been more detailed.

The instrumental competitions, of which Mr. A. Bent was the adjudicator, produced some exceptionally good results. Four pairs were heard in Beethoven's Sonata in F for violin and pianoforte, which was exceedingly well played in more than one case, while the sight test which accompanied it showed that the competitors had considerable musicianship, the winners giving quite finished performances of the pieces placed before them. The pianoforte trios also were very satisfactory, and the playing of Gade's Trio in F by the party to whom the first prize was awarded was perhaps the best performance during the whole of the competitions. It was, indeed, remarkably free from amateurishness. Incidentally, it may be added, the performance furnished an interesting instance of heredity in art, the young violoncellist being a descendant, in the sixth generation, of the first of the Camidges who were organists of York Cathedral.

There was some capital singing in the choral classes heard on the second day. The choirs of female voices were heard in two well-chosen pieces, Schumann's 'Sinks the night' and Dr. C. H. Lloyd's 'Ode to a Skylark,' which were sung with great expression and almost ultra-refinement. The village choral societies showed an all-round improvement, that furnished a very satisfactory proof of the good these competitions have done since they were instituted, that most reverent, touching, and truly devotional old anthem, Farrant's 'Lord, for Thy tender mercies' sake,' being sung very creditably by five choirs in turn. Good results again were obtained in the class for larger villages, Stevens's part-song, 'Blow, blow, thou winter wind,' being the test piece. The closeness of the competition is illustrated by the marks obtained by the first four choirs: Monk Tryston, 48; Healaugh, 47; Ouseburn, 46, and Terrington, 45. The Madrigal competition is always a point of interest on these occasions. Dowland's 'Awake, sweet love,' was chosen at York, and here Healaugh was easily first.

The final section of the competitions was for town choirs, in which there was some keen rivalry. The silver challenge shield, open to choirs within a radius of twenty miles, competed for by nine choirs, was won by the York Centenary Chapel Choir, Pinsuti's popular part-song, 'The sea hath its pearls,' being the test piece.

An interesting feature of the proceedings was the singing by the combined village choirs of Purcell's 'Full fathom five,' which was given with admirable spirit, while the town choirs joined in Mendelssohn's Psalm, 'Judge me, O God,' the fulness and weight of tone being really superb. Both performances were conducted very ably by Miss Egerton.

THE FIRST BLACKPOOL FESTIVAL.

Blackpool is a seaside resort much in favour with the denizens of the manufacturing districts of Lancashire and the West Riding of Yorkshire. Its natural attractions are not particularly conspicuous, but any defect in that direction is more than balanced, in the eyes of its frequenters, by the extraordinary abundance of its places of amusement. It may seriously be doubted whether there can be any other town, all the world over, so lavishly supplied with luxuriously appointed ball-rooms, concert halls, theatres, and the like. Blackpool also boasts of a Glee and Madrigal Society, which has gained much glory in recent competitions at Morecambe and elsewhere, and it possesses a choir-master, Mr. H. Whittaker, of exceptional ability, so that with such facilities as to locale and executive forces, it is not surprising that it should venture upon a musical festival. The first Blackpool Festival, which took place on the 15th to 18th ult., was of a dual nature. There were three days' competitions, ending with a concert in which their results were, so to say, summed up, and three evening concerts, conducted by Dr. Richter, in which the Hallé orchestra, together with a local chorus of 250 voices, took part.

Let us take the competitions first. These were judged by Dr. McNaught, whose experience and facility in this work is absolutely unique, and Dr. Varley Roberts, whose fame as a choir-trainer is admitted on all hands. There were the usual classes for children, for choirs, for instrumentalists, and for orchestras, while, as a proof that the educational character of the institution was not overlooked, sight-tests were a conspicuous and interesting feature of the event. There were numerous young violinists and pianists of both sexes, of whom the best showed exceptional promise, but a large proportion were so immature that they should not have been allowed to compete. It is to be hoped that at future Festivals the standard set at the first may frighten away the incompetent, whose performances should be reserved for the family circle. The second day's competitions were solely for juniors, and, as I have had occasion to point out with regard to York, abundant proof was afforded of the attention paid to music in elementary schools. The sight-singing was particularly good; as will be understood from the simple fact that three school choirs won 38, 35, and 32 marks respectively out of a maximum 40 for their performances of the sight-test, while the best two soloists in the Tonic Sol-fa division received as the aggregate result of a

graduated series of five tests—the last a very stiff one—184 and 169 marks respectively, out of a possible 200.

The orchestral classes, which are of such great importance to general musical culture in the provinces, produced, unfortunately, no contest; but the Nelson orchestra, which was allowed a walk-over in a piece for strings and in Sullivan's 'Di Ballo' Overture, played so well that it would not have been easy to beat. Nelson is a small manufacturing town in Lancashire, and it is said that most of the fifty players in this band are mill hands; but they play with marked refinement, and the quality and intonation of the strings are most praiseworthy. Mr. Charles Townsley, the conductor, must be a teacher of exceptional ability. Nelson also supplied the only string quartet party, which played portions of a Mozart quartet with pleasant tone and even style.

The choral classes were on familiar lines. The Morecambe Madrigal Society was conspicuously successful, winning the open competition for mixed choirs by some highly finished performances, that realised well the spirit of the music, and were technically excellent, especially in the matter of keeping closely to the pitch; while in the supplementary test in sight-reading a wonderfully plucky attempt was made at an unpublished part-song, which presented some abnormal difficulties of modulation and the like. There was some very even singing, and a high standard was adhered to, by five mixed choirs that sang in another class; but here again the fidelity with which the St. Helen's Choir stuck to the pitch largely contributed to their success. Among the male-voice choirs the Manchester Orpheus, whose precision approached the mechanical, was easily first. The competitions culminated on the Saturday evening with a spirited performance of Stanford's 'Phaëdra Crohoore,' by some of the chief choirs, accompanied by the Nelson orchestra, and conducted by Dr. McNaught, who, in spite of lack of rehearsal, managed to get an effective *ensemble* from his heterogeneous force.

The three concerts of choral and orchestral music took place in the sumptuous hall known as the 'Pavilion,' in Blackpool Tower, perhaps the most magnificent and comfortable concert hall in this country, its Rococo decorations being as artistic as they are elaborate. The chief choral works were Bach's cantata 'O Light everlasting,' Beethoven's 'Choral' Symphony, Brahms's 'German Requiem,' Parry's 'Blest Pair of Sirens,' and Stanford's 'Last Post.' The chorus was, as has been mentioned, local, its nucleus being the Glee and Madrigal Society, augmented by singers from the district to the total number of 250, which was in the proportion of five to two of the orchestra, less than is customary, but more in accord with the excellent principles recently enunciated by Professor Prout. The balance of tone was, on the whole, most satisfactory, though the chorus was not very advantageously placed for weight of tone to tell, being too nearly on a level with the band. Considering, too, that hitherto they have been less concerned with great choral works than with the 'glees and madrigals' which give the Blackpool Society its name, their success was very promising for the future of the Festival. The soloists were Madame Blanche Marchesi, Miss Agnes Nicholls, Miss Helen Jaxon, Miss Ada Crossley, Miss Florence Oliver, Messrs. W. Green, Harold Wilde, Watkin Mills, and Fowler Burton, who are for the most part much too well known to need commendation; but an exception may be made in favour of Mr. Burton, a young Manchester singer, who practically made his *début* in Brahms's 'Requiem,' singing the baritone solos with fine voice and considerable intelligence. Dr. Richter and his band, which, under his guidance, has developed even more surprisingly than might have been expected, were in particularly good form, and gave some really superb performances, among which may be singled out Dr. Elgar's poetic and fanciful Variations, the 'Tristan' and 'Meistersinger' Preludes, the 'Hebrides' Overture—taken at a rather brisker *tempo* than usual, with excellent effect—Richard Strauss's 'Don Juan' Fantasia—a masterly performance of a brilliant and fascinating work—and, above all, the 'Choral' Symphony, in which Richter is always seen at his best. Capital organisation and a policy of judicious enterprise have certainly marked this first festival at Blackpool, and there can be little doubt that a strong effort will be made to perpetuate the event.

MORECAMBE.

The annual musical festival at Morecambe was held on the 1st, 2nd, 3rd, and 4th ult. In spite of counter attractions this well organised event continues to hold a premier position. This year the competitors were over 3,000 in number and the interest throughout was keen. The first day was mainly for local performers. An evening concert followed, at which Mr. Plunket Greene sang a dozen or so songs in his well known style, and the adult chorists united in giving Gade's 'Spring's Message.' The second day was given up to the children, and a wonderfully interesting day it turned out to be. The action songs, maypole and morris dancing exhibited the skill of the local teachers in a very favourable light. The singing, almost throughout, was of a high standard. A children's concert concluded the day's proceedings. The winners performed their test pieces, and all the children united to sing the cantata 'The Hare and the Tortoise' under Dr. McNaught, who up to the present was the only adjudicator. On the third day there were no competitions.

Sir Frederick Bridge gave a lecture on 'Handel's "Messiah," its composition and mutilation, with some suggestions for its restoration.' The lecture was illustrated by performances of many of the former compositions of the composer, which he redressed for use in 'The Messiah.' Sir Frederick made some strong remarks on the wholesale tampering with Handel's accompaniments which has for so long been tolerated in this country.

The last or 'open' day at Morecambe is regarded as the most important because it attracts choirs and other musical organisations of great repute from many parts of the North country and the Midlands. Eight female voice choirs competed. A delightful performance of the Blackpool ladies, under Mr. Whittaker, secured the first position; the Barrow ladies, under Miss Lones, coming only one mark behind. Elgar's charming Serenade in E minor for strings brought forward five small orchestras. Some of the performances elicited the astonishment of the adjudicator of this section, Mr. Adolf Brodsky. He gave fifty-seven marks out of sixty to Miss Cassidy's orchestra and fifty-three to Mr. Wildman's orchestra. Only three mixed voice choirs were bold enough to enter for sight-singing. The test given was a stiff one, but it was well performed by the winner, the Morecambe Society, under Mr. Howson. The chief event of the day was the struggle for the Challenge Shield offered in the open mixed voice class. Last year the Blackpool choristers won the trophy, and it was known that a determined effort was to be made by some first-rate choirs to wrest it from them this year. The test pieces were 'Autumn' (Brahms), 'I love the jocund dance' (F. Corder), and 'To Mary in Heaven' (G. J. Bennett), all three of which had to be sung, and, of course, unaccompanied. The contest was a memorable one. Many good judges present, including the adjudicators, Sir Frederick Bridge and Dr. McNaught, declared that they had never before heard finer singing. The result was that Blackpool, under Mr. Whittaker, retains the Shield. Blackburn, under Mr. W. Tattersall, Nottingham Tabernacle Choir, under Mr. W. Riley, and the Morecambe Madrigal Society, under Mr. R. G. W. Howson, followed in the order named. Four orchestras played Cherubini's Overture 'Anacreon' in the orchestral class. The playing of the Colne band, under Mr. Lascelles Wildman, gained fifty-three marks out of sixty, the Nelson band, under Mr. Townsley, following with forty-seven marks. The male-voice choirs were not up to the highest standard, except in the case of the Manchester Orpheus Society, under Mr. W. S. Nesbitt. The test pieces were 'T'other day as I sat' (Goss) and 'With thee, sweet hope' (J. C. Bridge). The Manchester men sang superbly, but as they were disqualified for the prize because they came late, the Colne Society, under Mr. J. P. Hey, was placed first.

The competitions in the evening were blended with performances by the combined choirs and bands. Professor Stanford's 'Paudrig Crohoore' was given with great spirit by an orchestra of 100 players and a choir of about 200, under Dr. McNaught. A fine rendering of the Cherubini overture was also given by the combined orchestra, under Sir Frederick Bridge. These performances strikingly illustrated the excellence of the amateur resources attracted

to the Festival. The attention and enthusiasm of the audience of about five thousand persons was a great encouragement to the performers.

It is possible to find some fault with competitions as a means of stimulating musical activity. But no objections that may be raised could balance the obvious advantages gained. In the first place, many scores of musical societies are set practising first-rate music all the winter, more or less with a view to the prospect of exhibiting their skill at Morecambe. In their own small place it would be difficult for them to find an audience interested in their efforts. But at Morecambe they know that every laudable effort will be duly appreciated. The amount of good done in this way cannot be fully estimated.

THE MADRESFIELD COMPETITIONS.

The annual music competitions instituted in 1896 by Lady Mary Lygon, in order to stimulate musical study in the Malvern district, were held in Malvern, on April 27 and 29. The movement seems to have taken firm root, for, notwithstanding the unavoidable absence of the foundress, there were numerous entries, and the standard of the performances showed steady progress. Most of the first day was devoted to the children. Thirteen classes competed, the honours falling to Newland and to Castlemorton. The voices, as a rule, were well trained. Other classes on this and the next day were for church choirs, female voice choirs, village choirs in two sets, instrumental trios and string quartets, choral societies, and choral sight-singing. Mrs. Glover Eaton's choir; the Malvern Link Society, under Mr. Harvey; and Newland Choir, under Mr. Cook, who is certainly a first-rate choir-trainer, were amongst the prize-winners. Dr. McNaught adjudicated. A concert was given on the evening of the second day, under the direction of Dr. Elgar. The adult chorists united to sing the motet 'Blessing, Glory, and Wisdom' (Bach) and 'Blest Pair of Sirens' (Parry). A full orchestra played the accompaniments and performed the Overture to 'Egmont' and Dvorák's Slavonic Dance in E minor. The Misses Salter were the soloists.

CARLISLE.

The Carlisle and District Musical Festival was held on April 17 and 18. It is open to all places within thirty miles from Carlisle. There were fifteen classes arranged for. Seventeen school choirs entered. Some of the performances were refined. The Bishop Goodwin School Choir of boys was particularly excellent both in the singing of their prepared piece and in singing at sight. Brunswick Road, Holy Trinity, and Caldewgate were also commendable. A performance of 'The Waits of Bremen' (B. Luard Selby) was given by the united choirs. In the adult classes the chief choral section was headed by Charlotte Street, and Greystoke was not far behind. Each choir sang the madrigal 'Now, O now' (Dowland) and a selection from 'The Song of Miriam' (Schubert). The latter work was given complete, with orchestral accompaniment, by the united choirs as part of the programme of an evening concert and prize distribution. Miss Mabel Elliott sang the solo, and at the children's concert contributed several songs. She sings with acceptable refinement. A large number attended the concert and there was always a good audience at the competitions. Dr. McNaught adjudicated and conducted the concerts. The arrangements worked very smoothly. Mr. David Hodgson is still the secretary of the committee, which included most of the well known residents.

BRIGG.

Brigg, in Lincolnshire, encouraged by the success of last year's first attempt at competitions, which were concentrated into one day, ventured this year to make arrangements on a more extended scale.

The interest was so great on this occasion that even on the two days, April 23 and 24, the entries were too numerous for one adjudicator to deal with. Children's choirs, town choral societies, village choirs, church choirs, soloists, and instrumentalists streamed in from many adjacent places. This year Grimsby was included in the scope of the operations, and choirs and singers generally of experience put the standard of execution up considerably.

The chief promoters and workers of the scheme are Mr. Gervase Cary-Elwes and his wife, Lady Winefred, but they are fortunately aided by a strong local committee.

The school choir singing was often very creditable, and the choirs in the chief choral section were particularly good. In the latter class, the Brigg Choir, very much on its mettle, gained the first place with 103 marks, and were closely followed by an admirably led choir from Grimsby. Two choirs from Scunthorpe were not far behind. In all there were twenty-five sections in the competitions and approaching one thousand competitors. The proceedings were brought to a close by a most successful evening concert, in which the united adult choir of 300 voices, under the conductorship of Mr. Gervase Cary-Elwes, took part. The singing of the choir was excellent, and completely disposed of the tradition that there are no good voices in Lincolnshire. Dr. McNaught adjudicated.

LONDON GIRLS' CLUBS.

At the fourteenth annual singing competition, held at the Guildhall, on the 11th ult., the challenge trophy was awarded, for the third year in succession, to the Eton Mission Girls' Choir (trained by Mr. D. A. Fox), which retains it. Eaton Fanning's 'Buttercups and Daisies' was performed by the combined choirs, under the conductorship of Mr. Henry Dart, and the tests included two-part sight-reading. Dr. W. G. McNaught was the adjudicator.

THE FEIS CEOL.

THE fifth Feis Ceoil, or Irish Festival of Music, took place in Dublin during the week commencing the 6th ult., and met with greater success than any hitherto held. The attendance at the evening concerts was exceptionally large, that on the Thursday evening, when the orchestral works were performed, being quite phenomenal. At this concert the prize cantata by Carl G. Hardebeck, prize overture by F. R. McClintock, and 'Phauidrig Crohoore' by Stanford were performed, and some Irish airs were sung by Mrs. Stewart and Mr. Denis O'Sullivan, specially orchestrated by Dr. Stanford and the conductor, Signor Esposito. The cantata, 'The Red Hand of Ulster,' proved to be quite up to the average of such works, and Mr. Hardebeck is to be congratulated upon his achievement. The performance of 'Phauidrig Crohoore' was a signal success, the band and chorus acquitting themselves admirably in the difficult and beautiful music. Mr. O'Sullivan's singing of the Irish airs, 'The lark in the clear air' and 'The Smith's Song,' fairly entranced the audience, the effect of the latter in particular being quite electrical. At the Tuesday concert the programme consisted entirely of arrangements of Irish traditional music, with the exception of three prize works, that for solo violin, admirably played by the composer, Mr. P. Delány, a beautiful song by Mr. Leopold Dix, which Mr. D'Alton sang, and an Irish song by Mr. R. A. MacAlister. The four part-song arrangements, 'Far away,' 'The Irish Reel,' 'Arranmore Boat Song,' and 'Battle Song,' by Dr. T. R. G. Jozé, sung by the choir, were much admired, and the audience made an emphatic demand for two of them to be repeated. Mr. Denis O'Sullivan sang several Irish songs in his inimitable style, his performance of Stanford's 'Chieftain of Tyrconnell' being a perfect revelation of dramatic and impassioned pathos. Miss Treacy's beautiful voice never sounded to greater advantage than in Mr. R. A. MacAlister's prize song, 'An Mhaighdean Threighte,' with Irish words; and Mrs. A. McC. Stewart sang Robinson's arrangement of 'Shule agra' with the greatest expression and pathos.

The competitions occupied every day of the week and took place in the Rotunda. In the solo singing classes the greatest interest attached to the soprano and the Irish solo singing, in which the first prizes were won by Miss Malone and Master J. J. Furey respectively. The former, who possesses a phenomenally beautiful voice, should have a brilliant career before her. An altogether satisfactory competition was that for the best performance of Mendelssohn's Trio in D minor, for which there were no fewer than twelve entries, and which resulted in the first prize being won by Miss Mabel Love's trio. Hardly less gratifying

were the string quartets, for which there were five entries, the prize going to Miss Helen Irvine's party, the same lady also securing the gold medal for violin solo playing. The vocal trios were exceptionally good and the male quartets an immense advance on those of former years.

The chief choral competition took place on Friday evening, and resulted in a victory for Mr. Vincent O'Brien's choir, the test pieces being the Credo from the 'Missa Papæ Marcelli' and 'Dainty fine bird' (O. Lassus). The Belfast male choir (conductor, Mr. George Ferguson) were greatly complimented on their singing of Palestrina's 'Tantum Ergo' and Sullivan's 'The Beleaguered,' by Mr. Ivor Atkins, the adjudicator, who took the opportunity of expressing his approval of the selection of test pieces in all the choral competitions. The prize in the ladies' choirs went to Mr. F. J. Moffett, who brought an admirably trained choir from Belfast. An altogether satisfactory performance was given by the orchestra of the Loretto Abbey, of Rathfarnham, conducted by Mr. Myerscough, the orchestra consisting of past and present pupils of the school, with the exception of the wind instrument players. The entire day of Saturday was taken up with hearing competitions in solo wind instruments and in two band contests for brass, and brass and reed bands. On the same day a large number of pipers and fiddlers played Irish airs with a view to obtaining hitherto unpublished airs, any such airs being afterwards recorded by the phonograph, and prizes awarded for them.

The working details of the Feis never went so smoothly, thanks to the indefatigable exertions of the committee and their officers. There were a larger number of entries and a greater number of competitions than in any previous year, and the difficulties in organisation correspondingly increased. But the entire Festival went without a hitch from start to finish. Two events must not be forgotten, the first on Monday evening, when Mr. A. P. Graves delivered a lecture on 'New Songs of Old Ireland,' at which the musical illustrations were charmingly sung by Miss A. McCabe, Miss Florence Crawford, Mr. N. Smith, and Mr. J. C. Doyle, all former gold medalists of the Feis. The second, an afternoon chamber music concert, at which the prize string quartet by Mr. F. R. McClintock and the prize pianoforte trio by Mr. Herbert H. Harty were played by Mr. Arthur Darley, Mr. Griffiths, Mr. Grisard, Mr. Harty, and Mr. Carl Fuchs, who undertook the violoncello parts in these works and in the orchestral concert at the shortest notice, owing to Herr Bast being temporarily disabled by an accident. The adjudicators were Mr. Ivor Atkins, Mr. Oscar Beringer, Mr. Fuchs, Mr. Denis O'Sullivan, and for wind instruments, Mr. J. Ord Hume.

LONDON CONCERTS.

DR. RICHTER's first concert this season was given at St. James's Hall, on the 20th ult. It is sufficient to say that the 'Meistersinger' Overture and the 'Eroica' Symphony were played with all the skill to which the great conductor has accustomed us. Tchaikowsky's Pianoforte Concerto in B flat minor, the solo part played with great ability by Miss Katharine Godson, was also included in the programme.

THE programme of the Handel Society's Invitation concert, at St. James's Hall, on the 14th ult., included several features of special interest. It opened with a Kyrie in D minor, by Mozart, by choir and orchestra. This was followed by a selection from Sir Hubert Parry's incidental music to 'Hypatia' (written for the Haymarket Theatre), a highly interesting selection from Handel's opera 'Alcina,' and Stanford's stirring choral ballad, 'The Revenge,' all conducted by Mr. J. S. Liddle. Mr. Coleridge-Taylor's cantata 'The Death of Minnehaha,' admirably performed by choir and orchestra, under the composer's direction, completed a very attractive evening's music. The solos in the cantata were excellently sung by Miss Ethel Wood and Mr. Denis O'Sullivan, the former artist, with Miss Bessie Grant, being responsible for the airs in 'Alcina,' the accompaniment to these being well played by Mr. Leonard Bevan.

THE Ysaye concert on the 18th ult., at the Queen's Hall, afforded another proof of the Belgian artist's musical talents. He gave superb readings of the solo parts of Bach's Violin Concerto in E and Beethoven's, and was heard in a clever composition by himself, entitled 'Chant d'Hiver.' This may be described as a symphonic poem in miniature, having for its programme the deadening effects of winter, a melancholy subject, but gracefully treated, with some individuality.

THE Royal Amateur Orchestral Society, under the direction of Mr. Ernest Ford, gave two of its enjoyable concerts on the 8th and 15th ult., at the Queen's Hall.

MR. GEORGE A. CLINTON commenced his ninth series of chamber concerts, largely devoted to wind chamber music, on the 6th ult., at the Queen's (Small) Hall. Mr. Clinton's programmes generally contain some new or little known work, and at the opening concert he brought forward an Octet in F, by Haydn, for two oboes, two clarinets, two horns, and two bassoons, not before performed in London. The themes possess the frankness and directness of expression common to music by the old Papa, and structurally the work is well designed; but it is not one of Haydn's happiest productions. Mr. Clinton has engaged a number of excellent instrumentalists, and the performances testified to careful rehearsal.

'THE London Octour,' a new body of instrumentalists formed for the purpose of performing the larger chamber works, gave its first concert on the 16th ult., at Steinway Hall. The members comprise Messrs. Wallace Sutcliffe, W. A. Boxall, W. Sewell, H. J. Poole, Claude Hobday, W. H. Hall, E. Hall, and A. E. Brain—a goodly company, which should be able to give excellent performances.

Of the many pianoforte recitals given last month, that of Mr. Harold Bauer, on the 15th ult., at St. James's Hall, is the most memorable, and, at the same time, promising. Mr. Bauer comes back to us, after some ten years of study, with a reputation acquired on the Continent and in America as an artist of the first rank. We have no hesitation in endorsing this achievement. Schumann's Sonata in G minor (Op. 22), Beethoven's in A (Op. 101), and Chopin's Scherzo in C sharp minor (Op. 39) each requires for its due exposition not only complete executive command of the keyboard, but individuality of treatment, and the man who can successively play these works and satisfactorily meet the requirements of each is entitled to be placed amongst the leading pianists of the day. Need anything more be said?

MR. WADDINGTON COOKE gave a pianoforte recital at St. James's Hall, on the 6th ult., when his interpretations of Beethoven's Sonata in E (Op. 109) and a Chopin selection showed him to be an intelligent and well trained musician.

MISS HOPE SQUIRE, a young Yorkshire pianist, made a very favourable impression at her recital, on the 7th ult., at the Salle Erard. Miss Squire should have a successful future.

SEÑOR SARASATE and Madame Berthe Marx gave the first of two violin and pianoforte recitals, on the 21st ult., at St. James's Hall. The two artists were associated in Schubert's 'Rondeau Brillant' (Op. 70) and Raff's Second Grand Sonata (Op. 78), both of which were interpreted with great brilliancy and finish.

M. KUBELIK began a series of six violin recitals on the 4th ult., at St. James's Hall. It is unnecessary to notice these in detail, as M. Kubelik's programmes consist of works for the most part familiar to admirers of violin music, and to such his readings are well known. He shows some advance in depth of expression, a hopeful sign for his ultimately becoming a really great artist; but at present his interpretations are most remarkable for their brilliancy and the extraordinary command they display of the technicalities of the finger-board.

MISS JESSIE GRIMSON gave a violin recital at St. James's Hall, on the 16th ult., when she displayed excellent technique and good expression in the *Adagio* from Max Bruch's Second Concerto, two Slavonic Dances by Dvorák, and Ernst's Concerto in F sharp minor.

M. MICHEL DE SICARD, a Russian violinist, gave, on the 11th ult., the first of three recitals on successive Saturday afternoons, at the Steinway Hall. This artist, who enjoys a considerable reputation in his own country, produced a remarkably powerful tone from his instrument, and his style was commanding and assertive. His readings were chiefly remarkable for their energy, intensity, and passion; but in music of tender sentiment it lacked sympathy, and the intonation was not always true.

MISS AMY LLEWELLYN JONES showed the results of good training by her master, Professor Wilhelmj, at her violin recital, given at the Sallé Erard, on the 17th ult. She was heard in Tartini's Sonata in G minor, Vieuxtemps's Concerto (No. 4), and other pieces. Mr. Hugo Heintz and Miss Agnes Witting were the vocalists, and Miss May Mukle played a violoncello solo with much skill.

At Miss Maude Rihl and Mr. Herbert Walenn's concert, on the 21st ult., at St. James's Hall, was given the first performance in London of David Popper's Violoncello Concerto in B minor.

MISS STANLEY LUCAS and Miss Lucie Johnstone gave their annual concert at St. James's Hall on the 22nd ult., when they had the valuable co-operation of Mrs. Helen Trust, Miss Hilda Wilson, Mr. Ben Davies, Mr. Kennerley Rumford, Mr. Santley, Mdle Janotha, and Mr. John Thomas. Mr. Hawkins's Part-Song Choir also assisted.

MR. WHITNEY TEW has given two vocal recitals, respectively on the 11th and 22nd ult., which merit praise for their artistic selections of songs and the admirable manner of their interpretation.

MADAME SINICO's concert, on the 10th ult., at Steinway Hall, served to introduce to public notice her daughter, Miss Campbell Sinico, the possessor of a high soprano voice, clear articulation, and pleasing style.

THE People's Palace Choral Society gave a very admirable performance of Elgar's 'King Olaf,' on the 11th ult., under the able direction of Mr. Allen Gill. The choir sang throughout with much spirit, and the accompaniments were excellently played by the orchestra, with Mr. B. Jackson at the organ. Madame Medora Henson, Mr. Edward Branscombe, and Mr. Daniel Price were a highly capable trio of vocalists.

THE building and grounds of the Alexandra Palace were officially opened to the public, on the 18th ult., by the Duke of Bedford. The Alexandra Palace Choral and Orchestral Society, assisted by the band of the Coldstream Guards, took part in the official ceremony and afterwards gave a concert, when the programme included Sullivan's Imperial March, 'Hallelujah' Chorus ('Messiah'), Soldiers' Chorus ('Faust'), 'Hail, bright abode' ('Tannhäuser'), and 'The King,' a new patriotic chorus by Charles Vincent. Mr. Allen Gill conducted.

AN interesting concert was given by the North London Orchestral Society, at the Portman Rooms, on April 26. Its most notable feature was the fine performance of Dvorák's Violin Concerto (Op. 53), by Mr. Josef Blaha. The intensely national character of this somewhat neglected composition was admirably brought out by the soloist, himself a compatriot of the composer. The orchestra gave excellent renderings of Schumann's Second Symphony, 'Die Meistersinger' Overture, two movements from Delibes's 'Sylvia,' and Saint-Saëns's 'Marche Heroïque.' Mr. Chilver Wilson sang 'Credo di Iago,' from Verdi's 'Otello,' in a dramatic manner, and two Cavalier songs set by Davidson Arnott and Maude V. White. Mr. Lennox Clayton conducted with considerable ability, and the Society is to be congratulated on the good work that it is doing. The analytical notes to the programme were contributed by Mr. Richard H. Walthew.

THE annual meeting of the Tonic Sol-fa College drew an immense audience to the Queen's Hall, on the 20th ult. Mr. J. C. Horobin, M.A., Principal of Homerton New College, Cambridge, occupied the chair, and made a capital speech. He contrasted the position of school music in the past and the present, claiming that the improvement was owing to the Tonic Sol-fa system. A great feature of the meeting was a demonstration of school singing given by

three divisions from the Haselrigge Road Higher Grade School. The infants, under Miss P. J. Reed, quite captivated the audience by their singing of various tests and songs. The juniors performed very creditably, under the lead of Miss L. Windley; and the seniors, directed by Mr. A. G. Gibbs, astonished by their clever performances of difficult tests. A large choir of adult certificated singers gave a good rendering of part-songs and choruses, under the baton of Mr. William Holmes, while Mr. Albert Wood presided at the organ. Mrs. Alicia A. Needham handed silver medals, commemorating the late John Curwen, to eleven veteran teachers of Tonic Sol-fa. Short speeches were also given by the President (Mr. J. S. Curwen), the Secretary (Mr. Walter Harrison), Rev J. Finnemore, and Mr. W. Dobson.

The Kensington Choral Society, a newly-formed institution, gave its first concert, on the 15th ult., at the Town Hall, Kensington, when the young, fresh-voiced choir rendered a very good account of itself, under the able conductorship of Mr. A. Pattison George. Indeed, the interpretation of the choral numbers, including Macfarren's cantata 'May Day' (with Madame Lisbeth Kelve in the solo part), the epilogue from Dr. Elgar's 'Caractacus,' and the four-part songs, 'Full Fathom Five' (Wood) and 'Love and Summer' (West), reflected much credit upon all concerned, although the addition of a few more male voices would be an advantage.

At the Westminster Town Hall, on April 29, the choir and orchestra of the London Organ School gave a performance of Coleridge-Taylor's cantatas 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha.' The choir was efficiently trained by Mr. Henry Beauchamp, who conducted, and the orchestra (led by Mr. Edward O'Brien) was excellent. The solo music was sung by Miss Ianthe May, Mr. Beauchamp, and Mr. Sandbrook. Mendelssohn's Pianoforte Concerto in G minor (the solo part by Miss Alice Claudet) was also performed.

The Bermondsey Settlement Choral and Orchestral Union gave its final concert this season, in the Bermondsey Town Hall, on the 2nd ult., when the chief features of a highly interesting programme were Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha,' Stanford's 'The Last Post,' and Schubert's 'Song of Miriam.' The chorus and orchestra (led by Mr. Henry Lewis) performed their arduous duties in a highly efficient manner, and the vocal solos were successfully undertaken by Miss Helen Jaxon, Mr. Henry Franckiss, and Mr. Daniel Price. Mr. John E. Borland conducted.

OTHER concerts worthy of mention are: Miss Frederica Taylor, 8th ult., Steinway Hall; Miss Marian Jay, violin recital, 13th ult., Steinway Hall; The London Trio, 14th ult., at the Royal Institute of Painters; Mr. Sterling Mackinlay and Miss Mabel Elliot's recital, 14th ult., at the Salle Erard; Mr. Ernest Schelling, pianoforte recital, 14th ult., St. James's Hall; Miss Harriett Solly's chamber concert, 17th ult., Steinway Hall; Miss Florence Davies' pianoforte recital, 17th ult., St. James's Hall; Miss Margolies' pianoforte recital, 20th ult., St. James's Hall.

SUBURBAN CONCERTS.

The first concert of the Crystal Palace Amateur Orchestral Society took place on April 30, the programme including Schubert's 'Rosamunde' Overture and *Entr'acte* (No. 2), the incidental music to the 'Merchant of Venice' (Sullivan), Beethoven's Symphony (No. 1) in C, and Mackenzie's 'Benedictus,' arranged for violins and small orchestra. The Crystal Palace Choir also assisted, singing Mendelssohn's motet 'Judge me, O God,' three part-songs, and a chorus from Sullivan's cantata 'On shore and sea.' Miss Ethelwynn Weager made a successful first appearance as solo violinist, playing a Nocturne of Chopin and Zarzycki's 'Mazur.' The orchestra had the advantage of the veteran Mr. August Manns as its conductor.

The Marlborough Place Amateur Orchestral Society gave its seventh annual concert, at the Hampstead Conservatoire, on the 11th ult., with traditional success. The programme included commendable performances of

Schubert's 'Rosamunde' Overture, Godard's 'Berceuse de Jocelyn,' two movements from Beethoven's Seventh Symphony, and two of Moszkowski's Spanish Dances. Mr. Aldebert Allen played the solo part of Hofmann's Concerto for the flute with great brilliancy, while Mr. H. Geehl, in Mozart's Pianoforte Concerto in A (No. 23), and Mr. R. J. Stephens, in De Beriot's Ninth Violin Concerto, were excellent in their respective interpretations. Miss Margaret Ruby was the vocalist, and Mr. Paul Oppenheimer, the energetic and ever alert conductor, had his orchestral forces well under control. Mr. H. H. Hanes proved himself to be, as heretofore, a capital leader.

THE Maze Pond Choral Society closed a very successful season with a performance of Mendelssohn's 'Elijah,' on the 9th ult., in Maze Pond Chapel, Old Kent Road. The choir more than maintained its reputation for good training and heartiness, for it sang with a vigour, accuracy, and evident love of the work that are rarely heard, even in the large choirs. All praise should be given to Miss Maggie Purvis for her soulful rendering of the *Widow* and other soprano music, and to Mr. Arthur Barlow for his dramatic singing as *Elijah*. Miss Frances Lake and Mr. Harry Stubbs sang well, and a word of commendation is due to the subsidiary quartet, comprising Miss Edith Potter, Miss Lydia Hopkins, Messrs. Alfred Sears and T. Harry Bull. The accompaniment was played by a small band (under the leadership of Mr. T. Harry Smith) and pianoforte and organ, respectively played by Miss M. Tyrer and Mr. Edward Partridge. Mr. W. Dexter Miller conducted with his usual care and efficiency.

THE Borough of Woolwich Orchestral Society gave a concert at Freemasons' Hall, Plumstead, on April 29. The pieces which call for special mention were Sullivan's 'In Memoriam' Overture, Gounod's 'Judez' (from 'Mors et Vita'), 'Two Characteristic Valses,' by Coleridge-Taylor, and an 'Elégie' for violoncello and orchestra, by Dr. H. W. Jones. All these pieces were excellently played, especially the 'Judez,' which was encored; and the 'Elégie' (the solo part ably played by Mr. Lionel Horton) was very successful. The *Andante* movement from Schubert's Symphony (No. 7) in A minor also received a satisfactory interpretation. Miss Gertrude Drinkwater contributed several songs with much success, and Madame Kate Tester Jones was a sympathetic accompanist. Mr. Sidney Horton, the honorary conductor, is to be congratulated on the success of the performance.

THE Devonshire Square Church Choral Society concluded its first season at Stoke Newington, on the 9th ult., with a performance of Mendelssohn's 'Athalie' and a miscellaneous selection. The choir sang very steadily and in good time and tune. The solos were well sustained by Madame Louise Burns, Miss Lilian Haymes, and Madame Edith Hands, all of whom acquitted themselves admirably; and the Rev. G. P. McKay was an excellent reciter. Good service was rendered by Miss Edith Wells (pianoforte), Mr. John Jefferys (organ), and Mr. J. F. Wallis (cornet). Mr. G. Ernest Arundel conducted with his accustomed care.

THE Wilton Square (N.) Choir gave its annual concert on the 2nd ult., when Dr. Henry Coward's cantata 'The Story of Bethany' was performed, under the able conductorship of Mr. Hugh Edwards. The principal vocalists were Miss Gertrude Hughes, Miss Hannah Jones, and Mr. Meurig James. The rendering of the cantata by the choir and the principals was excellent, and the accompaniments were ably played by Mr. Merlin Morgan.

THE Moody Manners Opera Company, which has not appeared in London for two years, gave a very successful week of performances at the Borough Theatre, Stratford, from the 5th to the 11th ult., the representations being 'Tannhäuser,' 'Faust' (twice), 'Lohengrin,' 'Maritana,' 'Carmen,' and the 'Bohemian Girl.'

THE Sidcup Musical Society gave a performance of Parts II. and III. of S. Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' in the Public Hall, Sidcup, on the 6th ult. The solo vocalists were Mdlle. Marie Altona, Mr. Ronald Marshall, and the Rev. Bryan F. Browning; the orchestra was led by Mr. H. Lewis, and Mr. A. E. Butterworth conducted.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, May 19.

TOURING musicians there have been at all times, but the travelling orchestra is an innovation of our days. Bülow, as in other respects, set the example with his Meiningen orchestra. The subjectivity of the modern conductor has been developed to such a degree that, in order to exhibit his skill properly, he must carry his instrument—i.e., his own orchestra—along with him wherever he goes. And yet, in doing so, he is apt sometimes to forget that the highest aim of the executive artist should be to place his ability at the service of the creative artist, instead, as sometimes happens, of merely utilising the work of the latter for the purpose of converting it into something of his own. Objectivity has, in fact, almost entirely ceased to be a factor in the interpretation of not a few German conductors of the present day. A notable illustration of this phenomenon is furnished by Herr Arthur Nikisch, who is just now making a tour, with the Berlin Philharmonic orchestra, through Austria, Italy, Spain, France, and Germany. They also gave a concert here, with a programme including the third 'Leonora' Overture of Beethoven, the 'Pathetic' Symphony of Tchaikowsky, the Tannhäuser Overture of Wagner, and a few smaller pieces, and in all these Herr Nikisch presented to us, not so much the works as they actually are, but as what, in his opinion, they ought to be. It is impossible to entirely acquit this otherwise excellent conductor of the charge of an undue and very inartistic exaggeration for the sake of effect. All his performances have been most carefully thought out and prepared, and yet he tears the *tempi* to pieces and deals with some passages in an *outré* fashion, which is really incomprehensible. Such deliberate exaggeration cannot be the outcome of spontaneous musical feeling, and is particularly out of place in the works of the classical masters, amongst whom, in this connection, Wagner must be classed. In the case of Tchaikowsky it is not, perhaps, altogether misplaced, whose somewhat more superficial art admits of a certain amount of elasticity in interpretation—nay, even demands it at times. And when so treated, one frequently discovers that there is, after all, less of profundity of thought in Tchaikowsky's music than at first appeared. Thus, in listening to the over-elaborated and eminently subjective interpretation of the 'Pathetic' Symphony on the part of Herr Nikisch, one could not help feeling that the importance of the work has been a trifle overrated. It produced the impression rather of a show piece, and yet the composer conceived it in a very solemn spirit too.

An interesting concert was that given by the choir of the church connected with the Russian Embassy, which, since the rebuilding of the latter, has been much enlarged and converted into an artistically efficient body of mixed voices. The performance on the occasion in question consisted of a number of sacred compositions by Russian composers—Bortniansky, Glinka, Lwoff, and others—all of which were rendered in the specifically Russian manner, with strictest attention to the most minute effects in regard to dynamic gradations, and with a certain spontaneity of rhythm, apparently guided more by the words than by the music. Somewhat monotonous and uninteresting, from a purely musical point of view, as many of these compositions were, they were nevertheless rendered extremely impressive by the beauty of the voices and the unconventional, yet highly artistic, interpretation of the choir.

Quite a series of concerts and dramatic representations have been given by the Conservatorium for the purpose of introducing its most gifted pupils of both sexes to public notice. While affording an opportunity for the display of an abundance of talent amongst the rising generation, these occasions likewise furnish some interesting matter for the musician to reflect upon. Thus, for the first time, a pianoforte concerto by Dvorák was included in the performances, a fact which augurs well for the progressive spirit prevailing at the Institution. The interpretations, by the pupils' orchestra, of a Serenade by Robert Fuchs, and of songs by Brahms, on the part of the choir, were deserving of all praise. By the operatic class, various excerpts and entire acts from the modern *répertoire*, suitable to the capacities of the most gifted and advanced pupils,

were produced. In all departments the results of earnest study and an abiding spirit of lofty aspiration could be observed.

Considerable interest was aroused by the repeated appearance of Pietro Mascagni, in his capacity of conductor. In the first place, he had come to direct two performances of Verdi's 'Requiem,' in memory of his great countryman, and in which the solo parts were sung by Giuseppina Uffreduzzi, of the Theatre della Scala, in Milan; Edith Walker, of the Vienna Opera; Francesco Marconi, of the Teatro Argentina, in Rome; and Francesco Navarrini, likewise of La Scala. Attracted by these distinguished names, a very numerous audience, appetizing to the well-to-do classes, filled the hall of the Musikverein on both occasions, and the proceedings resembled great social manifestations rather than musically important events. From an artistic point of view, Fräulein Edith Walker, with her indescribably beautiful voice and great vocal art, and Signor Navarrini, with his noble conception of his part, were the most successful amongst the interpreters. Navarrini's art was, however, still more brilliantly displayed in the subsequent concert, arranged by Mascagni with a view to his appearance as a conductor of German music. Mascagni gave a very acceptable reading of Goldmark's Second Symphony and a rather sentimentally drawn-out interpretation of the *Allegretto* from Brahms's Third Symphony, followed by a gavotte and the Overture to 'Le Maschere' of his own composition. Amongst the vocal solos by which the programme was varied, there was an air from Rossini's 'Il Barbiere,' in the rendering of which Signor Navarrini proved himself one of the greatest vocal artists of the day.

The death of Gottfried Preyer, the greatly esteemed Capellmeister of St. Stephen's, has elicited much sympathy in musical circles. Preyer, who was in his ninety-fifth year, conducted the services every Sunday and Holyday at St. Stephen's up to within a short time of his death. His energy and mental vigour were simply marvellous. More than half-a-century ago he occupied the post of director of the Vienna Conservatorium, and has, since that time, also acquired a considerable reputation as a composer of church music. His compositions are not great, but well adapted for their purpose, effective and perfect in form. Hence they have been introduced in many of the Catholic churches in Austria. He derived his greatest pleasure in life from the small but extremely valuable collection of pictures which he had gathered together in the course of time. It is said to contain some works of inestimable value.

MANDYCZEWSKI.

MUSIC IN MOSCOW.

(FROM A CORRESPONDENT.)

THE opening of the new Concert Hall of the Imperial Conservatoire of Music, Moscow, by the Grand Duke Constantine, took place on April 7 (20). In the evening the last of the season's Symphonic concerts was given, under the directorship of M. Safonoff. The first part of the programme was entirely devoted to the works of Russian composers—Glinka, Tchaikowsky, Borodine, and Rubinstein; and the second part was the great 'Choral' Symphony of Beethoven. The chorus consisted of pupils of the Conservatoire, and the soloists were artists from the Imperial Opera.

M. Widor, who gave two recitals on the magnificent new organ, built by Cavaillé-Coll (presented to the Conservatoire by M. von Dervas), showed the capabilities of the instrument in organ music of various styles, from Bach to the present day.

An extra Symphonic concert, in aid of the widows and orphans of musicians, was given on April 14 (27), under the direction of MM. Safonoff and Widor. The concert opened with a Symphony for organ and orchestra, by M. Widor, conducted by the composer, the organ part being played by Mr. Bernard Ramsey, Professor of the organ at the Conservatoire. M. Schalyapine, a young artist of the Imperial Opera, who has already become the favourite of the Moscow public, sang Rimsky-Korsakoff's 'Prorok' ('The Prophet') and Glinka's 'Nochnoi Smotr' ('The Night Review'), and the orchestra played short pieces by Rubinstein, Davidoff, Lyadoff, and Ippolitoff-Ivanoff.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE fourth Subscription concert of the Philharmonic Society, on March 22 (inadvertently omitted to be noticed in our last issue), was occupied entirely by a performance of Coleridge-Taylor's 'Hiawatha.' The work was given almost in its entirety, and the principals were Miss Ethel Wood and Messrs. William Green and Watkin Mills. The chorus parts were very creditably sung and proved with what care the conductor, Dr. F. Koeller, had prepared his forces; and the orchestra, largely amateur, also deserve credit for their attainments.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

A NEW musical organisation made its first public appearance at the very close of the season, the Birmingham String Quartet, consisting of local artists—Messrs. H. T. Freeman and D. Reggel (violins), A. J. Beard (viola), and R. B. Day (violinello). These gave a chamber concert, in the Masonic Hall, on April 27. The programme comprised Haydn's String Quartet in D minor (Op. 76, No. 2), Tschaiikowsky's Quartet (Op. 11), and a movement from Smetana's Quartet in E minor. Miss Rosina Buckmann sang Beethoven's Gellert songs (Op. 48) and songs by Schubert, Mr. Wymark Stratton ably officiating as accompanist. There was a good attendance, and the executants established their claim to recognition and support.

The Court and Alley Concert Society is now starting its work of bringing light and sweetness into the slums of the City, and the sound of music is beginning to be heard in the various parks. For the rest, recent musical doings are confined to the churches. On April 30 the Silver Jubilee of the Roman Catholic Church of St. Catherine was celebrated, and a new organ was opened by the Rev. H. McDonnell, formerly organist at Oscott College. On Sunday, the 5th ult., at the same church, Paladilhe's 'Messe Solennelle de la Pentecote' for soli, chorus, orchestra, and organ, was performed for the first time in England, under the direction of Mr. F. W. Beard. On the evening of Ascension Day, the 16th ult., Sullivan's oratorio, 'The Prodigal Son,' was performed in the Parish Church of Birmingham (St. Martin's) by a choir of seventy voices, conducted by Dr. W. J. Reynolds. The vocal principals were Miss Edith Dudley, Mr. Ernest Millward, Mr. Horace Reid, and Mr. Henry Sims. Mr. A. Davies gave efficient aid at the organ. The oratorio was repeated on the following Sunday without a conductor, Dr. Reynolds presiding at the organ.

Mr. C. W. Perkins, the city organist, gave a recital upon the new electric organ in the Parish Church of Sutton Coldfield, on the 16th ult. The capabilities of the instrument were admirably demonstrated.

Taking time by the forelock, the City Choral Society, at its annual meeting, announced the probable programme for next season. There will be three concerts, and the works proposed to be performed are 'Elijah,' 'Samson and Delilah,' and either Cowen's 'Ode to the Passions' or Stanford's 'Phauidrig Crohoore,' with a Wagner selection.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Ladies' Night of the Bristol Royal Orpheus Glee Society, which is usually held on the Thursday immediately preceding Lent, was this year postponed on account of the death of Queen Victoria, and held on April 25, at Colston Hall, under the direction of Mr. George Riseley. A new composition by Mr. C. Lee Williams was sung, the piece in question being a setting of Tom Hood's 'Faithless Sally Brown.' The alto solo in the glee was capitally rendered by Mr. Albery, of Bristol Cathedral choir. The composer conducted his piece, which evoked considerable merriment and applause. The soloists in some of the glees were Mr. G. W. Brierley (tenor, Bristol Cathedral) and Mr. Watkin Mills.

The Bristol Choral Society gave its last concert of the season on April 27, at Colston Hall, choir and band numbering about 600. The works performed were Dvorák's 'Spectre's Bride' and Barnett's 'Ancient Mariner.' In the former the soloists were Madame Emily Squire, Mr. Charles Saunders, and Mr. Watkin Mills, and, in the latter, to these was added Miss Edith Leslie. Both cantatas were admirably rendered under the judicious direction of Mr. Riseley.

The City Road Choral Society, on the 2nd ult., gave a concert, and in the first part Mendelssohn's 'Hymn of Praise' was presented, with Miss Edith Evans, Miss L. Lewis, and Mr. Brierley as principal vocalists. There was a small band, with Mr. Ernest Lane as leader. Mr. C. J. Sprankling directed the performance.

The second annual concert of the Portishead Choral Society was held on the 2nd ult., Mr. Edward Cook, of Bristol, conducting the performance. The 'Hymn of Praise' was given, with Miss Katharine Gerrish, Miss Eveline Gerrish, and Mr. Albert Edgar (all of Bristol) as principal vocalists.

A concert was given, on the 4th ult., by the St. Bartholomew's Choral Society, who sang Sterndale Bennett's 'May Queen,' the solo parts being taken by Miss Amy Perry, Mr. Boddy, and Mr. Elliott. Mr. A. B. Gridley was the conductor.

The Clifton Choral Society, on the 8th ult., gave its annual concert at the Victoria Rooms, the chief attraction being a performance of Scenes 1 and 3 of Coleridge-Taylor's 'Hiawatha.' The first scene had been given by the Society last year, and produced such a favourable impression that it was decided to repeat it with the third. A large audience testified approval of the composition by repeated applause. The principal vocalists were Miss Alice Boaden, Mr. Charles Saunders, and Mr. Charles Knowles. Mr. F. S. Gardner was leader of the orchestra, and Mr. F. W. Rootham directed the performance. In the second part of the concert, an ode for chorus and orchestra, 'How sleep the brave,' composed by Mr. Cyril Rootham (son of Mr. D. W. Rootham, conductor of the Bristol Madrigal Society and organist of St. Asaph's Cathedral), was given in public for the first time, the composer conducting. The work obtained a favourable hearing.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE University Choral Society gave Coleridge-Taylor's 'Hiawatha' music on the 3rd ult. The solos were taken by Mr. Gordon Cleather, Mr. Dan Jones, and some lady members of the choir. The chorus was good throughout, but the orchestra left much to be desired. Mr. Charles Marchant conducted.

The Orpheus Society gave the last concert of the season on the 17th ult., Dr. Culwick conducting. Some excellent part-singing was heard, notably in Farrant's 'Call to remembrance, O Lord.' Miss Anna Lang played Beethoven's Romance in F with success, and Mr. J. C. Doyle was heard to advantage in 'Confutatis Maledictis,' from Verdi's 'Requiem,' and some Irish airs. The accompaniments were played by Miss Constance Greene.

A detailed notice of the Feis Ceoil appears on p. 403.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE series of organ recitals given by Dr. Bunnett during the winter Saturday evenings in St. Andrew's Hall, under the auspices of the Corporation of Norwich, has just been brought to a close. At the final recital the Mayor stated that the series of entertainments had been attended by about 3,000 more visitors than last year, and that both musically and financially they had been a great success.

Mr. Arthur Bent's orchestral class gave an excellent concert in St. Andrew's Hall, Norwich, on the 9th ult. The programme consisted of Gounod's Overture 'Mirella,'

the Germanische Tanze Suite, by Emil Kreuz, conducted by the composer, Mozart's Symphony in G minor, Tchaikowsky's 'Elegie' for strings, Luigini's Egyptian Ballet Music, and Wieniawski's Violin Concerto in D minor, the solo part being most artistically played by Mr. Bent. Miss Lena Maitland was the vocalist.

The Great Yarmouth Musical Society gave its second concert of the season on the 22nd ult. The work selected was Barnett's 'Ancient Mariner,' the soloists being Miss Agnes Nicholls, Miss Parsons Norman, Mr. Charles Saunders, and Mr. Bantock Pierpoint, all of whom did full justice to the cantata. The chorus, conducted by Mr. Haydon Hare, sang admirably. The band was, as usual, led by Mr. C. W. Moss.

The Lowestoft Orchestral Society, conducted by Mr. Flowers, gave a concert in the Public Hall, on the 8th ult. The programme included four orchestral selections, of which the band, led by Mr. Coote Suggit, gave a very creditable performance. The vocalists were Misses Luchett and Gazely and Messrs. J. H. Sawford Dye and J. H. Brockbank, and Mr. Coote Suggit ably contributed two violin solos.

The Diss Choral Society chose for its last concert of the season, on the 7th ult., Macfarren's cantata 'May-Day,' the principal vocalists being Miss Perceval Allen, Mrs. Eastwood, and Mr. J. W. Bocking. A violin solo by Mr. T. E. Gatehouse and a flute solo by Mr. J. Root were welcome additions to the programme. Messrs. S. Venables and Hemstock were the accompanists, and Mr. J. M. Pullen conducted.

The Loddon Choral Society gave its second concert on the 2nd ult., its chief feature being Sterndale Bennett's 'May Queen.' The soloists were Miss Mildred Rix, Mr. Hemmings, and Mr. Brockbank. A string quartet, with pianoforte, supplied the accompaniments. For so young a society, the chorus, numbering about forty voices, gave a spirited rendering of the work, which was conducted by Mr. T. Brown.

The Bungay Choral Society held its annual concert on the 1st ult. The work chosen was Barnett's 'Ancient Mariner,' to which full justice was done by the choir. The soloists, Miss Marwood, Miss Leila Kemball, Mr. Sawford Dye, and Mr. Montague Borwell, sang with great taste, and the accompaniments were played by a small orchestra led by Mr. F. W. B. Noverre. Mr. Warden Harvey conducted, and Miss Adkin accompanied the second part of the programme.

The programme of the second concert of the season given by the Hunstanton Choral Society, on the 8th ult., was composed chiefly of Sullivan's compositions. The chorus, conducted by Mr. A. H. Cross, gave a good rendering of the cantata 'On Shore and Sea,' the solos being successfully sung by Miss Eva Platten. The second part of the programme was miscellaneous, opening with the chorus 'O Gladsome Light,' from the 'Golden Legend,' while quartets and songs were rendered by Miss Platten, Mrs. Hayter, Mr. Watson, Mr. Ingleby, and Mr. A. H. Cross.

The Parochial Choral Society of St. Mary Stoke, Ipswich, gave an excellent rendering of Stainer's 'Daughter of Jairus,' in that Church, on April 30. The choir and orchestra were conducted by the organist, Mr. T. W. Brooks, and the solos were well sung by Miss Kathleen Todd, Mr. A. King, and Mr. J. Watson.

The Ipswich Choral Society, conducted by Mr. Bunnell Burton, gave a most successful concert on the 7th ult. The programme consisted of works of modern composers, the choral items being Stanford's 'The Revenge,' Brahms's 'Song of Destiny,' and choruses from Wagner's 'Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin.' The orchestra played the Introduction to Act III. of 'Lohengrin' as well as Sullivan's 'In Memoriam' Overture. The soloists, Miss Agnes Nicholls and Mr. Overton Moyle, gave great satisfaction in their respective songs.

The Thetford Choral Society held its annual concert on the 14th ult. The chief feature of the programme consisted of Elgar's cantata 'The Banner of St. George' (the solos being taken by Miss King), ably conducted by Mr. A. M. Purcell.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE opening of the International Exhibition, which took place on the 2nd ult., was robbed of much of its interest, from a musical point of view, by the absence of the usual 'Ode.' The Choral Union supplied some miscellaneous pieces with band and organ accompaniment. The musical arrangements at the Exhibition comprise a daily organ recital (which, unfortunately, takes place at an inconveniently early hour in the afternoon), a children's concert on Monday afternoons, a choral or other concert on Thursday evenings, and military band performances twice daily. On the 9th and 10th ult. the Glasgow Amateur Orchestral Society gave concerts in the Grand Hall, the programmes being largely composed of works performed by them elsewhere last season.

Choral concerts have been given by the Uddingston Choral Union, the Glasgow Select Choir, and the Pollok-shields Philharmonic Society. The performances of the band of the Royal Engineers and the Denton prize band have been much enjoyed. The Grand Hall is, unfortunately, acoustically defective, a very marked echo marring much of the music. Attempts, however, are being made to remedy this. The organ is an excellent specimen of Messrs. Lewis and Co.'s workmanship. The organists of the month have been Messrs. Berry, Walton, and McCulley, the first-named having the honour of 'opening' the organ. An interesting feature of Mr. Walton's recitals was the performance of Mendelssohn's six sonatas, one being played each day.

Mr. James Richardson, J.P., died on April 24, aged seventy-three. He was a man of wide general culture, an excellent amateur flautist and singer, and, as president of the Choral Union in the early seventies, took a prominent part in the establishment of the choral and orchestral concerts, in which his interest never abated. His death is a deep loss to art in Glasgow.

MUSIC IN LINCOLN.

(FROM A CORRESPONDENT.)

FEW places have advanced so rapidly in musical matters of late years as the city of Lincoln, thanks mainly to the enthusiasm of Dr. George J. Bennett, the Cathedral organist, who may be said to be the leading spirit in the movement, and to the admirable support accorded him by the ladies and gentlemen of the local Musical Society, of which he has been the hon. conductor since its establishment. One of the latest of the Society's achievements was an orchestral concert given in the Volunteer Drill Hall, on the 17th ult. At this the orchestral class connected with the Society rendered excellent service, the members being supplemented by an able body of professionals of festival renown, with Mr. H. Lyell Taylor as principal first violin. Finished performances were given of Beethoven's 'Leonora' Overture (No. 3), Mendelssohn's 'Italian' Symphony, Tchaikowsky's 'Casse-Noisette' Suite, and 'The Ride of the Valkyries.' Mendelssohn's Capriccio Brillant in B minor for pianoforte and orchestra was also performed, the pianoforte part being played with great executive facility by Miss Grace Ellis. The choral portion of the programme, excellently rendered by the way, consisted of Stanford's 'The Revenge' and Schumann's 'The Two Grenadiers,' the latter sung by the Rev. H. A. Tapsfield, formerly a priest-vicar of Lincoln Cathedral, and now a minor canon of St. Paul's.

The Society also gave in the Cathedral, under the baton of Dr. Bennett, a fortnight later, an impressive performance of Spohr's 'Last Judgment.' The fine Willis organ, at which Mr. N. S. Trevitt presided, was supplemented by a band of some sixty performers, with Mr. Edward O'Brien as leader. The choir attained a high level of excellence throughout, and the solos, taken by Mr. E. Dunkerton, Mr. C. Woodward, Mr. J. Orange, and Masters Webb and Gooder, of the Cathedral choir, were sung with great refinement and expression. Dr. Bennett conducted with great tact and skill. 'Now thank we all our God,' the accompaniment scored for orchestra by Dr. Bennett, was sung with much heartiness by a vast congregation which

filled the nave. A finished performance of Sir A. Mackenzie's 'Benedictus' was given before the service proper commenced.

On the 9th ult. a large audience assembled in the Corn Exchange to hear Sir Frederick Bridge's popular lecture, 'Shakespeare and Music,' for which Dr. Bennett had carefully prepared the musical illustrations. The soloists were Miss Kate Cherry and Messrs. E. Dunkerton and C. Woodward.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE second annual Festival of the Liverpool Church Choir Association was held in St. George's Hall on April 30. With Dr. Peace at the organ, a chorus of 650, trumpets and drums, Miss Mary Langdon (St. Nicholas), Master Keating (Liverpool Cathedral), Mr. Charles Aspinall (St. Nicholas), Mr. Henry Brearley (Leeds Parish Church), and Mr. Richard Miles (St. Paul's Cathedral) as soloists, an astonishing wealth of sound was the feature of the festival—volume rather than variety of tone. The programme included three anthems—Goss's 'O praise the Lord of Heaven,' Purcell's 'O sing unto the Lord,' and Gounod's 'Come unto Him'; Stainer's *Te Deum* in B flat, Myles B. Foster's *Jubilate* in C, Stanford's *Nicene Creed* in B flat, Mendelssohn's 'Hear my Prayer,' Smart's *Magnificat* and *Nunc dimittis* in B flat, and the 'Hallelujah' Chorus. All these were sung with great spirit, and the second Festival may be designated an emphatic success. The solos were sung by Miss Langdon and Mr. Miles, though the choice of Braga's *Serenata* by the former singer was by no means commendable. Mr. H. A. Branscombe conducted, whilst Dr. Peace's playing of Wesley's 'Hosanna' Church Bells' and Choral Song and Fugue was a notable feature of the festival.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Chester-le-Street Choral Society, under the conductorship of Canon Anson Firth, of Durham, closed a very successful season, on the 7th ult., with a performance of Mr. J. F. Barnett's cantata 'The Building of the Ship,' in the Co-operative Society's New Hall, Chester-le-Street. The soloists were Miss Janet Reed, Miss Edith Armstrong, Mr. Edward Horn, and Mr. W. Peacock. Mr. F. Lonsdale was principal first violin, Mr. John Young presided at the organ, and Canon Firth conducted. The choruses were well sung and the performance in every other respect reflected credit upon all concerned.

On the 13th ult. the Durham Amateur Orchestral Society gave its ninth concert in the Town Hall, Durham. The principal work performed was Beethoven's Fourth Symphony in B flat, which was very creditably played. The conductor on this occasion was Herr Sigmund Oppenheim, who has succeeded to the position held for some time by Mr. Arthur Wallerstein. Mr. Alfred Oppenheim played two movements of Mendelssohn's Violin Concerto in C minor, and Mr. John Nutton, of Durham Cathedral, was the vocalist.

For its final concert of the season, on the 2nd ult., the Newcastle Chamber Music Society engaged the Joachim Quartet, who played Beethoven's fine Quartet in C sharp minor (Op. 131) and Schubert's Quartet in A minor (Op. 29) in magnificent style, evoking the heartiest applause from an audience by no means easy to move to enthusiasm. Mr. J. C. McInnes sang songs by Handel and Brahms, and Mr. J. M. Preston was an admirable accompanist.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Sheffield Amateur Musical Society's Spring concert generally terminates the local musical season. That on the 7th ult. proved no exception to the rule, and marked the close of the busiest and, generally speaking, most prosperous season on record. Barnett's 'The Ancient Mariner,' a work twice previously performed by the Society, occupied the principal place on the programme.

The tuneful cantata received, under Mr. Schollhammer's direction, a thoroughly admirable rendering, the high quality of the chorus-singing and the capable quartet of principals, drawn from the ranks of the Society, being the most notable features. Two part-songs, Pearsall's 'Who shall win my lady fair?' and Leslie's 'Homeward,' a couple of organ solos from Mr. J. W. Phillips, and Hummel's Rondo in E flat for pianoforte, violin, and violoncello (Messrs. Phillips, Peck, and Thorpe), were included in the second half of the programme.

The Chesterfield Harmonic Society gave a concert in the Stephenson Hall, on the 14th ult., under the direction of Mr. G. A. Seed. The choir sang a number of interesting pieces, including Dudley Buck's 'Hymn to Music,' Pearsall's 'Who shall win my lady fair?' Smart's 'Night smiles on the wave' (ladies' voices), Gounod's 'By Babylon's Wave,' and Gaul's 'The Silent Land.' The chorus singing attained a high standard. Mr. J. H. Gaunt was the accompanist.

At Eyam, on the 4th ult., the Choral Society performed Stainer's 'Daughter of Jairus,' under Mr. J. W. Froggatt's direction. The solos were capably sung by Master Eddie Unwin, Mr. Froggatt, and Mr. Cheetham. Mr. T. Mellor was the organist.

Mendelssohn's 'Hymn of Praise' was performed in the Albert Hall, Sheffield, on the 25th ult. The principals were Miss M. Parker, Miss Nellie Chisholm, and Mr. G. E. Kitching. Dr. Coward conducted.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

THE Cardiff Orchestral Society gave its concluding concert for the season on April 18. The orchestra rendered the Overtures to 'Tannhäuser' (Wagner) and 'Masaniello' (Auber), and Berlioz's 'Marche Hongroise,' conducted by Mr. J. E. Deacon; also two movements from Cowen's 'Welsh' Symphony and 'Four English Dances' in the olden style, under the direction of the composer. Violin solos were contributed by M. Johannes Wolf, and songs by Madame Elvey and Mr. Ben Davies. Mrs. Novello Davies acted as accompanist.

On the same date Sterndale Bennett's 'The Woman of Samaria' was performed by the Newtown (Montgomeryshire) Harmonic and Orchestral Society, under the conductorship of Mr. J. C. Gittings and Mr. T. Mark Taylor; the principal soloists being Miss Maggie Jaques, Miss Rina Robinson, Mr. Richard Thomas, and Mr. David Hughes. The cantata was followed by a miscellaneous selection.

Also, on the same day, a performance of Mendelssohn's 'Hymn of Praise' was given at Swansea, by the Ebenezer Choral Society, conducted by Mr. J. D. Thomas, the solo parts being taken by Miss Maggie Davies, Miss Sarah Gwen Davies, and Mr. William Green; Mr. E. G. Woodward leading the orchestra. And at Llandilo (Carmarthenshire), Smart's 'Bride of Dunkerron,' by the Choral Society, under Mr. R. C. Jenkins' conductorship; an orchestra led by Mr. Hulley; and Miss Sarah Davies, Mr. Seth Hughes, and Mr. Meurig James, soloists.

The Cardiff Musical Society brought its season to a close on April 24, with a performance of Coleridge-Taylor's 'Death of Minnehaha' and Parker's 'Hora Novissima,' Mr. Aylward conducting, as usual. The soloists were Miss Esther Palliser, Miss Alice Lakin, Mr. Henry Beaumont, and Mr. Leo Wilson.

A performance of 'Judas Maccabæus' was given on the same date at Barry (Glamorganshire), under the conductorship of Mr. W. T. Samuel, the artists engaged being Miss May John, Miss Dora Gilpin, Mr. Trevor Evans, and Mr. G. T. Llewelyn. The band was led by Mr. Paul Draper, Mr. J. M. Lloyd and Mr. Lewis Thomas presiding at the organ and pianoforte respectively.

On the 1st ult. 'Judas Maccabæus' was also performed at Llandaff Cathedral, by the Diocesan Choral Association. The chorus and orchestra numbered 300, and were led by Mr. R. Seaton; Mr. George Beale, the organist of the Cathedral, presiding at the organ. Miss Bertha Seaton, Miss Ida Brown, Mr. Harold Green, and Mr. Harry Miller were the soloists.

FOREIGN NOTES.

ANTWERP.—M. Jan Blockx, the well-known Flemish composer, has been appointed director of the Royal Conservatorium in succession to the late Peter Benoit.

BERGEN (NORWAY).—A statue erected to Ole Bull, the famous violinist and patriotic Norwegian citizen, has just been unveiled in this, his native city, the sculptor being Herr Stephen Sinding, a brother to the composer of that name. Edvard Grieg, completely recovered from his recent severe indisposition, conducted the performance, by a choir of 300 voices, of a chorus specially written by him for the occasion.

BINGEN.—The first performance was given last month, by the Cæcilian Verein, of Friedrich Hegar's oratorio 'Manasse,' with great success.

BRUSSELS.—The season of opera at the Théâtre de la Monnaie concluded most brilliantly with two performances, on the 6th and 9th ult., of Wagner's 'Tristan and Isolde,' under Herr Mottl's direction.—M. Eduard Zeldenrust, a Dutch pianist, favourably known also to London audiences, recently gave his first recital here, with considerable success.

CARLSRUHE.—It would seem to have required nothing less than the death of its composer for Verdi's 'Traviata' to be performed, as it was, for the first time, recently, at the Court Theatre, under Herr Mottl's direction. Frau Mottl sang the title-part with much success.

CHIERE (ITALY).—A new oratorio, 'L'Addorata,' by Marziano Perosi, a brother of the celebrated Don Lorenzo, was produced on Good Friday, at the Jesuit Church, attracting much favourable attention.

COLOGNE.—At one of the recent Gürzenich concerts, under Professor Willner's direction, a first hearing was given to the interesting and deeply religious new Passion oratorio by Felix Woyrsch, which produced a profound impression. A Verdi commemoration, held under the same conductorship, combined the performance of the Italian master's 'Requiem' with that of Bach's 'Ode of Mourning,' an appropriate and suggestive combination.

DARMSTADT.—An important new choral work, for mixed choir, solo voices, and orchestra, by Hugo Rückbeil, entitled 'Gerlind,' was produced by the Gesangverein last month and received with considerable favour. At the Court Theatre, Thuille's new opera, 'Gugeline,' achieved considerable success.

DRESDEN.—The newly-formed People's Singakademie, the members of which are almost exclusively drawn from the working classes, recently gave a very successful performance, at its third concert, of Haydn's oratorio 'The Seasons,' under the direction of Herr Johannes Reichert.

FLORENCE.—The first performance of Puccini's new opera, 'Tosca,' took place last month, with great success. The number of recalls received by the composer—if our informant has counted correctly—was no less than twenty-four!

GRONINGEN.—The opera 'Der Fremdling,' by the late eminent Wagner tenor, Heinrich Vogl, was produced at the Municipal Theatre recently, with much success.

HAMBURG.—Siegfried Wagner's new comic opera, 'Herzog Wildfang,' was received with great favour on its first production, on April 25, at the Stadt-Theater, and in the presence of its much gratified composer.

HELSINGFORS.—Just previous to the close of the concert season the Philharmonic Society gave no less than four performances of Bach's Mass in B minor, the last one taking place in church. Under the direction of Herr Robert Kajanus, the work was most worthily produced, the interpreters of the solo parts being all natives of Finland.

LEIPZIG.—Dr. Hugo Riemann, who has been appointed to a Professorship of Musical History and Science at the University, delivered his inaugural lecture on April 27, having chosen for his subject 'The place of Philology in Music.' The discourse was listened to with the closest attention by a numerous audience.—Eugene d'Albert's new opera 'Cain' was produced on the 9th ult., at the Stadt-Theater, with great success, the principal interpreters being recalled a number of times.

MAGDEBURG.—The twenty-fifth anniversary of the opening of the Stadt-Theater was signalled by a series of Wagner performances, from the 6th to the 16th ult., in

grateful recognition of the important share which the Bayreuth master's works have had in the success of that institution.

MUNICH.—Herr Hermann Zumpe, the well-known Schwerin conductor, has been appointed first Capellmeister at the Royal Opera, where he made his *début*, on the 5th ult., with an excellent performance of 'Lohengrin.'—An interesting recital was given by Herr von Possart and Eugen Gura, the former declaiming, with admirable effect, several of Schiller's poems, with melodramatic music by Zenger and Schillings (played on the pianoforte by Herr Schmid-Lindner), while his distinguished partner contributed a number of Schiller's lyrics, set to music by Schubert, Loewe, and Richard Strauss. It was a graceful act of homage rendered to the genius of the great poet.—At a concert given by the Cathedral choir, under Dom-Capellmeister Woehrl's direction, the interesting programme included an eight-part motet, 'Jubilate Deo,' by Giovanni Gabrieli, the Bach motet, 'Fürchte dich nicht,' and the Psalm-paraphrase, 'O Dio, perché,' by Benedetto Marcello. A song cycle for mixed choir, entitled 'Stray Leaves,' by Arnold Krug, was given a first hearing on this occasion and very favourably received.

PARIS.—The 'Euterpe' Society, at its concert of the 11th ult., gave an excellent interpretation, under M. d'Ozanne's direction, of the second part of Handel's 'Alexander's Feast,' which was greatly appreciated by the *habitués* of these concerts. The programme also included Saint-Saëns's 'Oratorio de Noël.'—Four *séances*, illustrative of the development of the sonata, given by MM. Eugène Ysaÿe and Raoul Pugno, last month, attracted a numerous audience and met with much appreciation.—The new three-act opera, 'L'Ouragan,' by MM. Emile Zola and Alfred Bruneau, was produced at the Opéra Comique, for the first time, on April 29, and, on the whole, very favourably received.—At the Opéra, the new three-act opera 'Le Roi de Paris,' by M. Georges Hüe, a former laureate of the Conservatoire, was brought out recently, with, however, but little success.

PFORZHEIM.—Spohr's now seldom heard oratorio, 'Des Heilands letzte Stunden,' was produced by the Kirchenmusik Verein, under Herr Epp's conductorship, in Passion week.

PRAGUE.—A highly successful performance of a cycle of Verdi's operas, terminating with that of the deceased master's 'Requiem,' took place last month, at the German Theatre, under the very active and intelligent management of Herr Angelo Neumann.

RUDOLSTADT.—A most marked impression was created by the recent first performance of the new Passion Oratorio by Felix Woyrsch. The work was produced by the Oratorio Verein, under the direction of Herr Rudolph Herfurth.

SAARBRÜCKEN.—A very successful performance by the Music Verein took place recently, of a new dramatic oratorio, entitled 'Ekkehard,' by Hugo Roehr, under the direction of Capellmeister Hermann Scholz.

STOCKHOLM.—A very favourable reception has been accorded, at a concert recently given here, to Mdle. Teresita Carreño, a gifted young pianist, daughter of Madame Teresa Carreño.

ULM.—The choral society 'Liederkrantz' celebrated, last month, the seventy-fifth anniversary of its foundation. Some special interest attaches to the event, inasmuch as the Society can boast of its being the direct descendant of the last school of Meistersingers existing in Germany which carried on the traditions of the guild and continued to hold its meetings in Ulm down to the year 1832, when it was finally dissolved.

WAHRENBÜCK (SAXONY).—The bi-centenary of the birth of Carl Heinrich Graun, the whilom Capellmeister at the Court of Frederick the Great, was celebrated at this, his native town, on the 7th ult., with the performance of his greatest and best known work, the Passion oratorio 'Der Tod Jesu.' Of his very numerous sacred compositions, only the last-named work and a Te Deum (written in celebration of the battle of Prague, in 1756) have survived to the present day.

WARSAW.—Wagner's 'Tannhäuser,' most coldly received on its last performance here, at the Polish Theatre, some twenty years ago, created an immense enthusiasm on its reproduction last month. *Tempora mutantur!*

OBITUARY.

RICHARD REDHEAD.

WELL past the life-limit of the Psalmist, RICHARD REDHEAD, one of the pioneers of Gregorian music and choral celebrations, drew his last breath at Hellingly, Sussex, on April 27. He was born at Harrow on March 1, 1820, and became a chorister of Magdalen College, Oxford, and a pupil of Vicary, the organist. At the request of the Rev. Frederick Oakeley, himself an accomplished musician, who had influenced him at Magdalen, Redhead accepted, in 1839, the post of organist of Margaret Street Chapel, the precursor of All Saints' Church, Margaret Street, so often called the Tractarian Cathedral. The services at the chapel were chorally rendered—an almost unheard of thing in those days, except in cathedrals—and Redhead's best work, *Laudes Diurnæ*, the Psalms and Canticles set to Gregorian tones, were produced and used within that



Richard Redhead

sanctuary. Concurrently with his appointment at Margaret Street Chapel he was organist for a short time at St. Thomas's Church, Portman Square, and, in 1847, of St. Andrew's, Wells Street, where he laid the foundation of the choral service of that celebrated church. Mr. Redhead officiated at the consecration of All Saints' Church, Margaret Street, May 28, 1859, and became organist of that fine church; but he soon changed his sphere of labour by accepting (in 1864) the post of organist of St. Mary Magdalene, Paddington. For the long period of thirty years, his reverential and devout manner of rendering every detail of the music characterised the services of that church. As the composer of the familiar setting of 'Rock of ages, cleft for me' and 'When our heads are bowed with woe,' Mr. Redhead was widely known in churches beyond his own communion. Thus church music, of which the deceased musician was so earnest a disciple, rises above mere denominational or sectarian differences. Mr. Alfred Redhead, the deceased musician's son, is organist of St. Augustine's Church, Kilburn.

On April 26, at Malvern, WILLIAM HAYNES, formerly of 'St. Cecilia Lodge,' Malvern, and Palace Yard, Worcester, for upwards of forty-three years organist of the Priory Church, Malvern, in his seventy-second year. Mr. Haynes was an uncle of the late Mr. Battison Haynes.

FRANZ RUMMEL.

With sincere regret we have to record the death of Professor FRANZ RUMMEL, which took place at his residence in Berlin, on the 3rd ult. Franz Rummel, the worthy descendant of a German musical family, and on whom the title of 'Professor' was bestowed by the Duke of Anhalt in 1897, was born in London on January 11, 1853. At the age of fourteen he was sent to Brussels, where he studied under the late Louis Brassin, first as a private pupil, and subsequently as a member of the Conservatoire, where he won the first prize for pianoforte playing in 1872, and afterwards joined the staff of teachers. His first appearance in public was at Antwerp, on December 22, 1872, when he came forward with Henselt's Pianoforte Concerto, which Liszt in his time regarded as the most difficult of all concertos. He has been no stranger to England, for in July, 1873, he played Schumann's Concerto at the Albert Hall, and in 1877 and 1881 appeared at the Crystal Palace. He remained as a teacher at the Brussels Conservatoire till 1876, when, on the advice of Rubinstein, he resigned his post, and started on his travels in the capacity of a *pianiste ambulant*, as Liszt appropriately designated such a state of life. He began by playing in the Rhine Provinces, Holland, and France, touring through Holland with Ole Bull and Minnie Hauk. He made at least three tours in America, during 1878, 1886, and 1898, up to which latter date he had played in about 700 concerts. It was during his first tour in America that he made the acquaintance of Miss Leila Morse, a daughter of the celebrated pioneer of electric telegraphy, whom he married, and who, with three sons, survives him. For some years (1893-8) he made Dessau his home-quarters, on account of the educational advantages which that city provided for his children, and then removed to Berlin. While in Dessau he celebrated, in November, 1897, the twenty-fifth anniversary of his artistic career, on which occasion he was much fêted. Latterly he seems to have suffered from ill-health arising from overwork. Franz Rummel may certainly be ranked among the most distinguished of latter day pianists.

HENRY FREDERICK FROST.

A familiar figure in the ranks of the London musical critics has been removed by the death of Mr. HENRY FREDERICK FROST, which took place on the 3rd ult. Born in London, March 15, 1848, Mr. Frost began his musical career as a chorister of St. George's Chapel, Windsor, in the year 1856. He had a beautiful voice and soon distinguished himself as a solo boy. He became head of the school a fortnight before his eleventh birthday. He sang at the funeral of the Prince Consort and at the wedding of King Edward VII., and frequently gave proof of his vocal attainments before Queen Victoria privately at Windsor. He studied the organ under Mr. R. S. Hart, organist of St. Peter's, Windmill Street, and soon played at the afternoon services at a small salary. In December, 1865, he became organist of the Chapel Royal, Savoy, a post which he held for twenty-five years till 1891, when he was succeeded by the late Battison Haynes. For eight years—from 1880—he was one of the professors of the pianoforte at the Guildhall School of Music. He commenced his journalistic career in 1874, when he was appointed musical critic of the *Weekly Dispatch*. Three years later he became a colleague of Professor Prout as critic of *The Academy*, and in 1880 he transferred his services to *The Athenæum*, which post he resigned in 1898, when he was succeeded by Mr. J. S. Shedlock. In 1888 Mr. Frost succeeded the late Desmond Ryan as musical critic of the *Standard*. His permanent contributions to the literature of music consist of a monograph on Schubert, which forms one of the Great Musicians series, the articles on 'Part-song,' 'Prelude,' and 'Chapel Royal, Savoy,' to Grove's 'Dictionary of Music and Musicians'; and a paper read before the Musical Association, on May 1, 1882, entitled 'Some remarks on Richard Wagner's music-drama "Tristan und Isolde."' Three of his hymn tunes were sung at the first part of the Burial Service at the Chapel Royal, Savoy, on the 6th ult.; the second part was read at St. John's Crematorium Chapel, Woking, on the following day. Mr. Frost, who possessed a well-developed and keen critical faculty, was for many years on the staff of THE MUSICAL TIMES.

OBITUARY—Continued.

On April 11, at 21, St. Mary's, York, JOHN GROVES, aged sixty-two. Mr. Groves, a native of York, was a well known violoncello player and an orchestral conductor of ability.

On the 13th ult., suddenly, at his residence, Hawkesmoor, Windermere, CHARLES JOHN HALL, D.Mus. Lond., of 23, Fountain Street, Manchester, solicitor. An enthusiastic amateur, who rendered invaluable aid to the cause of music in Manchester.

CORRESPONDENCE.

DR. ARNE'S 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—So far as I have been able to discover there are only two authorities anterior to Grove who ascribe this work to London rather than to Dublin. The first is 'The Harmonicon,' which notes thereupon (Vol. III., p. 72, 1825): 'Here (Drury Lane Theatre) Arne produced (amongst others) "Thomas and Sally," an afterpiece.' The second is Clément ('Dictionnaire des Opéras,' p. 1084), who says: 'représenté à Londres vers 1760.' Gerber ('Lexikon der Tonkünstler,' p. 153, 1812) mentions this work between two others, 1765 and 1770, and Fétis, as was his custom when in doubt, gives no date at all!

Whilst on the subject, and to clear up a doubt, perhaps some of your numerous readers can kindly say to what class 'Thomas and Sally' really belongs. It is indifferently quoted as an 'Opera,' an 'Afterpiece,' 'Incidental music to a play,' an 'English Opera,' a 'Farce,' and a 'Comic Operetta.'

If composers only knew the amount of extra work their indifference and carelessness as to dates and titles of all kinds imposes upon their long-suffering biographers, they would, in common pity, turn over a fresh leaf, at once, if not sooner!

JOHN TOWERS.

Capon Bridge,
West Virginia, U.S.A.

MISCELLANEOUS.

HIS MAJESTY has conferred upon Mr. John Thomas (Pencerdd Gwalia) the honorary title of Harpist to the King.

'Music, its place and purpose in public worship,' was the subject of a lecture delivered on the 9th ult., at the Downs Chapel, Clapton, by the organist and choirmaster, Mr. W. C. Webb. Musical illustrations, showing the progress of the Art, were given by the lecturer and by the choir.

THE following is the result of the competitions which have taken place at the Royal Academy of Music during the past month:—The Goring Thomas Scholarship, for Lyrical Composition, has been awarded to Paul Corder, of London. The Dove Scholarship, for Violin playing, to Ruth Clarkson, of London.

MR. H. W. RICHARDS (organist of Christ Church, Lancaster Gate) has been appointed by the Associated Board of the R.A.M. and R.C.M. to examine in Canada, Australia, and New Zealand. He sailed for Canada on the 29th ult. and will return to England at the beginning of December.

THE many friends of Dr. James Higgs will entertain that much-esteemed musician at a banquet in his honour, at the Holborn Restaurant, on the 17th inst., when a testimonial will be presented to him in recognition of his long services in the best interests of the art.

DR. CHARLES MACLEAN read a paper, entitled 'The Libretti of Wagner,' at the monthly meeting of the Incorporated Society of Musicians (London Section), on the 11th ult., at 20, Hanover Square.

THE National Co-operative Festival will be held at the Crystal Palace on August 17, when the choir of the Society will perform Franco Leoni's 'Light of Life,' under the direction of Mr. Allen Gill.

Erratum—Page 312, line 11 from bottom of column 2 in our last issue, for 'affecting' read 'effecting.'

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BASINGSTOKE.—The second concert of the Choral Society was given in the Drill Hall, on April 23, when Mendelssohn's 'Hymn of Praise,' Coleridge-Taylor's 'Hiawatha's Wedding Feast,' and Schubert's Overture 'Rosamunde' were performed. The solo vocalists were Miss Stanley Lucas and Mr. Samuel Masters, while Mr. Charles Griffiths led the orchestra. Mr. Walton Hickin presided at the harmonium and Mr. H. E. Powell, as usual, conducted.—The Free Church Choral Union gave its second concert in the Congregational Church, on April 30, when Gaul's cantata 'Israel' was performed. The well-trained choir sang with remarkable accuracy and expression throughout. The solo vocalists were Miss Ruth Gandy, Messrs. W. Knight, A. D. Ricketts, and H. Noakes. The accompaniments were played by Miss Gerrish (pianoforte) and Mr. Wilfrid Edney (organ). Mr. A. A. Aylward, the organist and choirmaster of the church, conducted.

CANTERBURY.—Mendelssohn's 'Elijah' was performed in the Cathedral, at an oratorio service, on the 2nd ult., under the able direction of Mr. H. C. Perrin. The Cathedral Choir was augmented by the Voluntary Auxiliary Choir, the accompaniments being played by the Cathedral Orchestral Society, the brass being supplied from the Coldstream Guards' band and the woodwind by the organ, skilfully played by Mr. J. Sternale Grundy. The solo parts were effectively undertaken by the Cathedral Choir boys and Messrs. Hallward and Higgins.

CATERHAM.—At the Choral Society's concert, on the 15th ult., Parts 1 and 2 of the 'Creation' and Stanford's 'Revenge' were given. The principal vocalists were Miss Beatrice Pallister, Mr. Samuel Masters, and Mr. Foxton Ferguson. The choruses were excellently sung, especially 'The Heavens are telling.' Mr. Charles Hunt conducted.

CHAGFORD.—The Choral Society gave a performance of Cowen's 'Rose Maiden' on the 2nd ult. The soloists were Miss Euneta Truscott, Miss Amy Graddon, Mr. Dean Trotter, and Mr. Belgrove. In the miscellaneous second part, Mendelssohn's 'Hear my Prayer' was given with great taste and expression. There was a small orchestra, led by Mr. Sparke. Mr. E. Ellis Vinnicombe conducted, and Mr. E. M. Vinnicombe assisted at the pianoforte.

CHELTENHAM.—An excellent performance of Gounod's 'Redemption' was given by the Cheltenham Musical Festival Society, in the Winter Gardens, on the 14th ult. The choir sang extremely well (the male voices being specially good) under the experienced direction of Mr. J. A. Matthews, and the band, led as usual by Mr. E. G. Woodward, was fully efficient. The solo parts were in the experienced hands of Madame Medora Henson, Miss Emily Foxcroft, Messrs. Gawthrop, Mandeno Jackson, Henry Sunman, and Charles Knowles; Miss Susan Harry and Miss Fanny Stephens assisting in the trios. Altogether the performance was a distinct success.

CHICHESTER.—The Musical Society, at its spring invitation concert, on the 6th ult., gave Parry's 'De Profundis' and Gade's 'Spring's Message.' A small string orchestra assisted, Miss Ethel Pender-Cudlip and Mr. George Fielder were the solo vocalists, and Dr. F. J. Read conducted.

CLARE.—The first concert of the recently formed Choral Society took place in the Corn Exchange, on the 2nd ult., when Mr. S. P. Waddington's cantata 'John Gilpin' was rendered in a creditable manner, under the conductorship of the Rev. T. Normandale. The choir gave evidence of the careful training it had received, and was assisted by a small but efficient orchestra. Miss E. Goodchild was the accompanist. Other pieces in the programme were 'Blow, ye gentle breezes, blow' (J. C. Marks), 'Little Jack Horner' (Caldicott), and 'Softly fall the shades of evening' (Hatton).

CRAWLEY.—The Crawley and Ifield Harmonic Society performed Handel's 'Samson,' in the Railway Assembly Hall, on the 17th ult., under the direction of Mr. O. Snelling. The soloists were Miss Annie Swinfen, Miss Annie Wilson, Mr. Albert Cornish, and Mr. Musgrove Tufnail. Mrs. Taylor presided at the pianoforte and Mr. Thornton at the organ.

DORCHESTER.—The Vocal Association gave a very successful performance of Handel's 'Samson,' in the Corn Exchange, on the 9th ult. The solo vocalists were Miss Hope Morgan, Mrs. Duke, Mr. Iver McKay, and Mr. Arthur Walenn. Miss Osmond was the pianist and Mr. Dodderidge presided at the organ. Mr. Edgar A. Lane conducted with ability.

DOVER.—The first triennial Festival given by the Choral Union took place on the 1st ult., and was completely successful. The programme at the afternoon concert included Sullivan's 'Golden Legend' and two interesting sketches for orchestra, entitled, 'Sunrise' and 'By the river,' composed expressly by Mr. B. Luard Selby. The last-named were well played by the orchestra, under the composer's direction. The choir was well balanced and sang with excellent attack and spirit throughout the cantata. The solo parts were admirably sung by Miss Agnes Nicholls, Miss Lucie Johnstone, Mr. Charles Saunders, and Mr. Charles Knowles. The orchestra consisted of members of the Dover Orchestral Society, supplemented by members of the Coldstream Guards' Band, and Mr. H. J. Taylor conducted. The evening programme included Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' (solo, Mr. Charles Knowles), Sir Frederick Bridge's popular 'Ballad of the Clamphed-down,' a choral ballad, 'A Song of War,' composed expressly by Mr. H. C. Perrin, a part-song, 'Tubal Cain,' composed specially by Dr. E. J. Bellerby, and suite of characteristic Dances, entitled respectively 'Egyptian,' 'Grecian,' and 'Roman,' composed by Mr. H. J. Taylor, the conductor of the Festival, and performed for the first time under his direction. Sir Frederick Bridge, Dr. Bellerby, and Mr. H. C. Perrin conducted their own compositions.

HANDSWORTH.—The St. James's Choral Society gave a performance of Mendelssohn's 'Hymn of Praise,' Bridge's 'Flag of England,' and Alice Mary Smith's 'Ode to the North-East Wind,' at the Council House, on April 23. The solos were taken by Miss Dudley, Mrs. Brockbank, and Mr. John Walker. Miss Cleobury and Mr. B. Nock presided at the pianoforte and organ respectively, and Mr. Richard Richards conducted.

KETTERING.—The Choral Society gave an excellent performance of Mendelssohn's 'Elijah,' on the 13th ult., under the direction of its former conductor, Mr. H. G. Gotch. The choir and orchestra, numbering 230, were fully efficient, and the principal solo vocalists were Miss Perceval Allen, Madame Dews, Mr. Ernest Pike, and Mr. Charles Tree, supplemented by Miss M. Loake, Mrs. Simmons, Messrs. C. Lawrence, James Palmer, and J. F. Stanbury. It is to be hoped that the return of Mr. Gotch to the conductorship will arouse new interest in the operations of the Society.

LEAMINGTON.—The Orchestral Society, aided by a few Birmingham professional players, gave its last concert of the season on the 2nd ult., under the direction of the honorary conductor, Mr. Walter Warren. The programme included Haydn's Fifth Symphony in D major, the admirable rendering of which was the chief feature of the concert; *Entr'acte*, 'Loreley' (Max Bruch); Overture, 'Raymond' (A. Thomas); Serenade for strings (Elgar); Intermezzo, 'Frolic' (E. Roberts West); Minuet (Paderewski), arranged by Morrelli; Graceful Dance from 'Henry VIII.' (Sullivan); and Overture, 'Die Felsenmühle' (Reissiger). Mr. John Cockerill gave some solos on the harp admirably, and Mr. Arthur Walenn's songs were much appreciated.

MELBOURNE (AUSTRALIA).—The special Lenten Musical Service was held at St. Paul's Cathedral, on March 28, when the first part of Gounod's 'Redemption' was rendered by the Cathedral Choir. The several choruses were sung in an intelligent and devotional way, and the important instrumental portion of the work was supplied entirely by Mr. Ernest Wood at the organ, who fulfilled his task in a masterly manner. The following members of the

Cathedral Choir sang the solo parts, Messrs. J. Gregor Wood, Horace Stevens, Henry Rofe, W. C. Cheslin, J. Kendal, Frankland, and Master McCausland. The late Sir John Stainer's 'Crucifixion' was rendered on the evening of Good Friday, the solos being sung by Master McCausland, Mr. F. W. Wyatt, Mr. A. J. Pallett, and Mr. Henry Rofe.

NEWPORT (MONMOUTHSHIRE).—The Philharmonic Society gave a performance of Coleridge-Taylor's complete trilogy, 'Scenes from the Song of Hiawatha,' on April 30, which reflected much credit on all concerned. The choir sang with much spirit and was evidently in sympathy with the work, and the orchestra, strengthened by professional aid, played admirably. The solos were in the capable hands of Madame Sobrino, Mr. Reginald Brophy, and Mr. W. J. Ineson, and the conductor, Mr. E. Bernard Newman, is to be warmly congratulated on the result of his efforts.

PETERBOROUGH.—Miss Adelaide Lambe gave a successful vocal recital, on the 7th ult., in the Assembly Rooms, when she was heard in two of Elgar's 'Sea Pictures,' songs by Lassen, Maud White, Sullivan, Carl Bohm, and two new and pretty songs by Mary Augusta Salmond. The concert-giver was assisted by Mr. Robert Maitland, Miss Edie Reynolds (violin), and Messrs. Alfred Baker and Arthur Claypole (pianoforte).

READING.—The Orpheus Society gave a very successful orchestral concert in the Town Hall, on the 1st ult. The programme included Overtures, 'William Tell' and 'Mignon,' 'L'Arlésienne' Suite (Bizet), 'Thou comest here to the land' (Mendelssohn's 'Edipus'), Grieg's 'Landerkenning,' Spofforth's glee, 'Come, bounteous May,' and the part-songs 'Stars of the summer night' (Cruikshank), 'To Julia' (Hatton), 'Peace' (C. Lee Williams), 'When evening casts' (Clowes Bayley), and 'The Grave of a Singer' (F. Abt), and songs by Mr. Andrew Black. Dr. F. J. Read conducted.

ROCHESTER.—A very interesting and successful performance of Coleridge-Taylor's complete Trilogy 'Hiawatha' was given by the Rochester and Chatham Choral Society, on April 29, under the direction of the composer, who had personally superintended the final rehearsals. The orchestra was composed of the Royal Engineers' Band, and Miss Agnes Nicholls, Mr. Herbert Grover, and Mr. Andrew Black were an admirable trio of soloists. The composer received a great ovation. A public rehearsal at popular prices was given on the previous Saturday. The solo vocalists on that occasion were Miss Agnes Nicholls, Mr. Harold Wilde, and Mr. J. A. Archer.

TONBRIDGE.—A performance of 'The Messiah' was given on the 8th ult., by the Choral Society, under the conductorship of Mr. H. J. Taylor. The principal soloists were Miss Alice Simons, Miss Bertha Gelder, Mr. Herbert Church, and Mr. Wilfred Barclay. Mr. W. J. Baldwin was the organist, and Mr. C. Harris led the orchestra.

WEST BROMWICH.—The last concert given by the Choral Society this season took place at the Town Hall, on the 1st ult., when the main feature of attraction consisted of 'Hiawatha's Wedding-Feast' and 'Hiawatha's Departure,' from Coleridge-Taylor's popular trilogy, preceded by the Overture. The choir was well balanced, and sang throughout with good attack, intelligence, and dramatic expression, giving ample evidence of the careful training of its conductor, Mr. William Hartland. The band, chiefly from Birmingham and led by Mr. Abbott, was also excellent. The solos were in the capable hands of Miss Esther Palliser, Mr. William Green, and Mr. Ivor Foster. The orchestra was also heard to advantage in the Overtures to the 'Midsummer Night's Dream' and 'Tannhäuser,' and in German's Gipsy Suite.

WEYBRIDGE.—The Choral Society gave its first concert on the 14th ult., when Mendelssohn's 'Elijah' was performed. The singing of the choir, numbering eighty voices, indicated careful training by the conductor, Mr. A. Burnell, and there was a small and excellent professional orchestra. The principal solo vocalists were Miss Winifred Marwood, Miss Clegg, Mr. Turnpenney, and Mr. Montague Borwell. The Society and its conductor may be congratulated on the result of their first appearance.

ANSWERS TO CORRESPONDENTS.

BEETHOVENIST.—(1) *Browning's 'Abt Vogler'* is published by Messrs. Smith, Elder and Co. (2) *Mozart's Masses*, other than the first, second, twelfth (so-called), and *Requiem* may be obtained from Messrs. Novello. (3) We believe that the greatest organ in the world is in the Town Hall, Sydney. (4) The question 'Who is the greatest organist and the greatest musician in the world?' is so very like a riddle that we must give it up.

THANKFUL.—If you are earning a good living by your present avocation we should advise you to stick to it and use your voice for your own pleasure and that of your friends. Your savings might very soon disappear in 'going through the routine' in order to become 'a concert singer, that is, a high class one.' If you do not take our advice, you had better consult some really qualified musician in the city of your habitation.

R. F.—(1) The violin maker you name is a German immigrant of recent years. We do not know his present address. (2) The theory of music can be taught by correspondence lessons, but one should be wary of those who profess to instruct in practical music by that method. (3) Twenty-seven is not too old.

W. H. R.—The use of this or that *Sursum Corda* is purely a matter of taste or convenience. Some composers have adopted the arrangement of Marbecke. In any case the reciting note for the priest should be one that will be agreeable to the ear and have some relation to the chord on which the *Sanctus* begins.

FATHER O'FLYNN.—*Sterndale Bennett's three Impromptus* (Op. 12) may be played as follows: No. 1 in B minor, quaver = 104; No. 2, in E, crotchet = 120; No. 3, in F sharp minor, crotchet = 96. Play Weber's *Momento Capriccioso* in B flat (Op. 12) at dotted minim = 144.

J. L.—(1) The examination requirement 'finger and wrist staccato' is not a simultaneous employment of those joints in the playing of scales on the pianoforte. (2) Ask the respective Secretaries of the Royal Academy of Music and the Royal College of Organists.

H. M. G.—We regret that we cannot trace the name of a lady singer named *Bellchambers* (or *Belchamber*), who sang in opera in London, circa 1801-37, and who resided at Fulham. Perhaps one of our readers can throw some light upon the subject.

T. H. W.—Write to the Hon. Secretary of the Oxford and Cambridge Musical Club, 47, Leicester Square, London. He will gladly furnish you with information as to the formation of a musical club such as you desire to inaugurate.

W. F. F.—You cannot do better than read Sir Hubert Parry's 'The Art of Music,' a most valuable book. The same author's 'Studies of Great Composers' forms an excellent starting point for the study of musical biography.

E. C.—If you write to Messrs. Henry Willis and Sons, Rotunda Organ Works, Camden Town, they would probably be able to send you a printed specification of the organ built by them in the Alexandra Palace.

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| 19. The White Dove Barnby. | 25. The Bells of Christmas Legge. |
| 20. The Swing Pearson. | 26. Land to the leeward, ho! Parry. |
| 21. The Four Seasons Clay. | 27. Under the Greenwood Tree temp. Charles I. |
| 22. The River Sullivan. | 28. Joan, to the Maypole temp. Charles II. |
| 23. A May Song Mendelssohn. | 29. Safely through another week Clay. |

BOOK III.—TEN MELODIES.

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|--|---|
| 30. The Quiet Mind Smart. | 35. Hey Baloo Schumann. |
| 31. Swing Song Foster. | 36. Woodland Voices A. Richards. |
| 32. The Good Shepherd Stainer. | 37. Hey-ho-hey A. Richards. |
| 33. Spring Arne. | 38. The Lily of the Valley Tours. |
| 34. A Song of Peace Smart. | 39. Ride a Cock-Horse Facer. |

BOOK IV.—ELEVEN MELODIES.

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|-------------------------------------|--|
| 40. Christmas Bells Gade. | 46. Welcome to Spring Mendelssohn. |
| 41. To a Violet Stainer. | 47. The light is fading Foster. |
| 42. May Song Mendelssohn. | 48. Evening Song Mendelssohn. |
| 43. Alone Mendelssohn. | 49. The Arethusa Shield. |
| 44. Our Ship at Sea Button. | 50. Let the hills resound B. Richards. |
| 45. Caro mio ben Giordani. | |

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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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THE TIMES.

It is exceedingly clever, often charming, and always original, and excellently worked out. The composer was warmly applauded at its close.

DAILY TELEGRAPH.

Well wrought and ingenious are all the variations, exhibiting in a very high degree Mr. Elgar's fertility of resource and the ample freedom of his method. As those who had previous experience of their author expected, the variations are quite modern in style and texture. . . . will certainly add to the composer's reputation.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.

They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.

The variations are always interesting, well-contrasted, and scored with a real sense of tone-colour, and some of them are quite beautiful by themselves, apart from all considerations of form and structure.

GUARDIAN.

Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effects which our country has produced, with the possible exception of Sir Arthur Sullivan.

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THE TIMES.

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DAILY TELEGRAPH.

Nothing could be more apt than the composer's dainty development of his theme; and, at the same time, nothing could more clearly betoken the hand of the finished artist. In his most playful moments Dr. Cowen has never forgotten the accepted formalities that go to make up the quality of musicianship; and he does not do so in this his latest orchestral essay. His overture wings its way delightfully through many a garden and meadow. There is a horn-call, quite in the Weber manner, to assemble the invited guests; and then without delay, a fluttering of flutes and fiddles sets the dance going. Not less characteristic of his own style than of his subject are the graceful themes to which the insects pass and repass. There is sunlight over all; but, naturally, the composer makes his grasshoppers tread a heavier measure than their more ethereal companions.

STANDARD.

Although cast in the form of an overture, the spirit of the composition is that of a *scherso*. The themes are very melodious, and are contrasted and interwoven with remarkable skill. As will be presumed by those acquainted with Dr. Cowen's music, the instruments are written for with most happy effects, and a considerable measure of the charm of the music consists in the daintiness and delicacy of the orchestration.

DAILY NEWS.

Since the death of Sir Arthur Sullivan no British musician has a lighter or more delicate touch, or is capable of greater refinement in orchestral finish. No doubt the overture is more or less a *jeu d'esprit*, a fact which the half-humorous quotation of a phrase from Haynes Bayly's "I'd be a Butterfly" seems further to exemplify. But the piece is so full of almost Mendelssohnian fancy, and the workmanship is so dainty, that "The Butterfly's Ball" can hardly fail to become an immediate favourite.

MORNING POST.

It is pleasant to be able to congratulate the composer on the production of a thoroughly delightful work. Mr. Edgar F. Jacques truly remarks in his analytical notes that Dr. Cowen "has long held office, by divine right, as musician of the Flowers and Fairies." In the present instance he has endeavoured to evoke the revels of butterflies, grasshoppers, and such like. What strikes one forcibly in listening to the new work is the individuality that permeates it throughout. From the opening bars to the end the music bears the unmistakable stamp of its authorship. The deftness of the workmanship, the light airy insouciance of the strains, the vivacity of the whole composition are beyond praise. The instruments seem to be merrily pursuing one another, tumbling over each other's heels, indulging in all sorts of antics. As if by magic we are transported from the common places of everyday life into the enchanted realms of fairyland. The most delightful instrumental combinations abound.

DAILY CHRONICLE.

It is a bright, impulsive piece, characterised by the fancy its composer has so often displayed. For such dainty productions Dr. Cowen possesses special talent, so that although there is a touch of quaint realism in the passage representative of the assembling of grasshoppers, both the common-place and merely imitative are avoided.

SUNDAY TIMES.

It is just the light, airy, dainty piece that everyone expected it to be. The composer, as Mr. Jacques aptly puts it, "has long held office, by divine right, as musician of the Flowers and Fairies." To-day he speaks for their companions—the butterflies, grasshoppers, and other ephemeral members of the insect world. They are all here, in truth, and we recognise them instantly as they float zephyr-like or merrily trip and tumble over the pages of Dr. Cowen's charming score. An overture it is, in virtue of orthodox form, just as surely as Mendelssohn's "Midsummer Night's Dream" is one, and I had well-nigh added that it is in its way a no less fascinating example of delicate fancy and exquisite scoring. Whether the praise be too great I leave others to decide; anyhow, the audience yesterday fell straightway in love with "The Butterfly's Ball."

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693.	Come, ye lofty	H. Elliot Button.
694.	Bow down Thine ear	" " "
695.	All people that on earth	John E. West.
696.	Blessed are the poor	Henry Hiles.
697.	If ye then be risen	H. M. Higgs.
698.	The King shall rejoice	John Goss.

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664.	Sunset	Thomas Adams.
666.	Men are fools that wish to die	C. H. Lloyd.
667.	Phillis	C. Hubert H. Parry.
668.	A land dirge	Charles Wood.
671.	Love and gold	Hamilton Clarke.
674.	Beware!	John E. West.
675.	Breathe so softly, ye breezes	H. A. Donald.
676.	Sweet Vales of Devon	Battison Haynes.
679.	The nightingale in silent night	George Rathbone.
680.	To Night	Percy Pitt.
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697.	Suffer the little children	Basil Harwood	3d.
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699.	And God shall wipe away	" " "	3d.
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701.	He shall swallow up Death in Victory ..	" " "	4d.

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Allegro con spirito.

SOPRANO.  A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, A -

ALTO.  A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, A -


TENOR.  A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, The

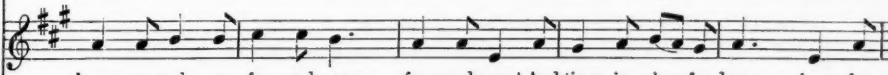
BASS.  A - wake! the gold - en morn is here, The sun - rays bright-ly stream - ing, The

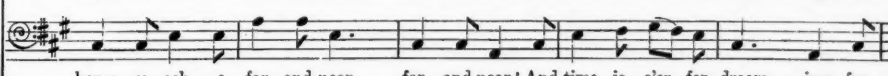
Allegro con spirito.




 - wake! The time is o'er for dream - ing, the time is o'er for

 - wake! The time is o'er for dream - ing, the time is o'er for

 horns re - ech - o far and near, far and near! And time is o'er for dream - ing, for

 horns re - ech - o far and near, far and near! And time is o'er for dream - ing, for



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(1)

dream - ing! Up - on the sward the gal - lant steeds im - pa - tient - ly are neigh - ing; They

dream - ing! Up - on the sward the gal - lant steeds im - pa - tient - ly are neigh - ing; They

dream - ing! Up - on the sward the gal - lant steeds im - pa - tient - ly are neigh - ing! They

dream - ing! Up - on the sward the gal - lant steeds im - pa - tient - ly are neigh - ing! They

yearn to press the spread - ing meads, And loud the hounds . . . are bay -

yearn to press the spread - ing meads, And loud the hounds are bay

yearn to press the spread - ing meads, And loud the hounds are bay

yearn to press the spread - ing meads, And loud the hounds are bay

ing! . . . A - wake! the gold - en morn is here. A -

ing! . . . A - wake! the gold - en morn is here, is here. . . A -

ing! . . . A - wake! the gold - en morn is here, the sun - rays bright - ly stream - ing. A -

ing! . . . A - wake! . . . A -

(2)

a tempo.

wake! a-wake! the quar-ry waits, The horns are blithe-ly sound-ing; The hounds and steeds a -

a tempo.

wake! a-wake! the quar-ry waits, The horns are blithe-ly sound-ing; The hounds and steeds a -

a tempo.

wake! a-wake! the quar-ry waits, The horns are blithe-ly sound-ing; The hounds and steeds a -

a tempo.

wake! a-wake! the quar-ry waits, The horns are blithe-ly sound-ing; The hounds and steeds a -

a tempo.

cross the meads Would now be swift-ly bound-ing. A - wake! . . . a -

cross the meads Would now be swift-ly bound-ing, The horns are sound-ing,

cross the meads Would now be swift-ly bound-ing. A - wake! . . . a -

cross the meads Would now be swift-ly bound-ing, The horns are sound-ing,

wake! . . . The hounds and steeds a - cross the meads Would now be

the horns are sound-ing! The hounds and steeds a - cross the meads Would now be swift-ly

wake! . . . The hounds and steeds a - cross the meads Would now be swift-ly

the horns are sound-ing! The hounds and steeds a - cross the meads Would now be

f

Ped. *

bound - ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -

Ped. *

wake! . . a - wake! a - wake! Be - hold! the ant - le'd quar - ry roves A -

Ped. * *Ped.* *

mid the bush and brack - en, Be - hold! . . . His rein should nev - er

mid the bush and brack - en, And till the hunt - er vic - tor proves, vic - tor proves, His

f

slack - en, His rein should nev - er slack - en! So come and join the
 slack - en, His rein should nev - er slack - en! So come and join the
 rein should nev - er slack - en, nev - er slack - en! So come and join the
 rein should nev - er slack - en, nev - er slack - en! So come and join the

p

stur - dy chase O'er ev - 'ry hill and hol - low; Not lag - ging, but at
 stur - dy chase O'er ev - 'ry hill and hol - low; Not lag - ging, but at
 stur - dy chase O'er ev - 'ry hill and hol - low; Not lag - ging, but at
 stur - dy chase O'er ev - 'ry hill and hol - low; Not lag - ging, but at

light - ning pace, The nim - ble deer we'll fol - low.
 light - ning pace, The nim - ble deer we'll fol - low.
 light - ning pace, The nim - ble deer we'll fol - low. Be
 light - ning pace, The nim - ble deer we'll fol - low. Be

f *p*

Be - hold! the ant - ler'd quar - ry roves! A -

Be - hold! the ant - ler'd quar - ry roves, be - hold! A -

hold! the ant - ler'd quar - ry roves A - mid the bush and brack - en! A -

hold!

rall. *p*

a tempo.

wake! a-wake! the quar - ry waits, The horns are blithely sound - ing; The hounds and steeds a -

a tempo.

wake! a-wake! the quar - ry waits, The horns are blithe - ly sound - ing; The hounds and steeds a -

a tempo.

wake! a-wake! the quar - ry waits, The horns are blithe - ly sound - ing; The hounds and steeds a -

a tempo.

wake! a-wake! the quar - ry waits, The horns are blithe - ly sound - ing; The hounds and steeds a -

a tempo.

cross the meads Would now be swift - ly bound - ing. A - wake! a -

cross the meads Would now be swift - ly bound - ing, The horns are sound - ing!

cross the meads Would now be swift - ly bound - ing. A - wake! a -

cross the meads Would now be swift - ly bound - ing, The horns are sound - ing!

f

Wake! The hounds and steeds a - cross the meads Would now be
the horns are sound - ing! The hounds and steeds a - cross the meads Would now be swift - ly
wake! The hounds and steeds a - cross the meads Would now be swift - ly
the horns are sound - ing! The hounds and steeds a - cross the meads Would now be

f
Ped. *

bound - ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! The
bound - ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing,
bound - ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing,
bound - ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! The

p
Ped. *

hounds and steeds a - cross the meads Would now be swift - ly bound - -
sound - ing! The hounds and steeds a - cross the meads Would now be bound -
sound - ing! The hounds and steeds a - cross the meads Would now be swift - ly
hounds and steeds a - cross the meads Would now be swift - ly

f

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Maestoso.

SOPRANO.
To God e - ter - nal the heav'n's ut - ter glo - ry, From them His

ALTO.
To God e - ter - nal the heav'n's ut - ter glo - ry, From them His

TENOR.
To God e - ter - nal the heav'n's ut - ter glo - ry, From them His

BASS.
f To God e - ter - nal the heav'n's ut - ter glo - ry, From them His

PIANO.
(For practice only.)
f *Maestoso.*

Name a - far is . . heard, By earth and sea is re -

Name a - far is heard, By earth and sea is re -

Name a - far is . . heard, By earth and sea is re -

Name a - far is heard, By earth and sea is re -

p

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(2)

cres.

- peat - ed the sto - ry; Let all man - kind re - ceive their word.

cres.

- peat - ed the sto - ry; Let all man - kind re - ceive their word. *pp* Who

cres.

- peat - ed the sto - ry; Let all man - kind re - ceive their word. *pp*

cres.

- peat - ed the sto - ry; Let all man - kind re - ceive their word. *pp* Who

cres. *f* *pp*

p

Who holds the num - ber - less stars in their pla - ces?

pp

holds . . . the num - ber - less stars in their pla - ces? *pp* Who

pp

Who holds . . . the num - ber - less stars in their pla - ces? *pp* Who

p *pp*

holds . . . the num - ber - less stars in their pla - ces?

p

Who bids the sun his light dif - fuse? He comes with

p

bids . . . the sun his light dif - fuse? He comes with

p

bids the sun . . . his light dif - fuse? He comes with

pp *f*

Who bids the sun . . . his light dif - fuse? He comes with

p *f*

bright - ness and smiles in our fa - ces, And he - ro - like his

bright - ness and smiles in our fa - ces, And he - ro - like his

bright - ness and smiles in our fa - ces, And he - ro - like his

bright - ness and smiles in our fa - ces, And he - ro - like his

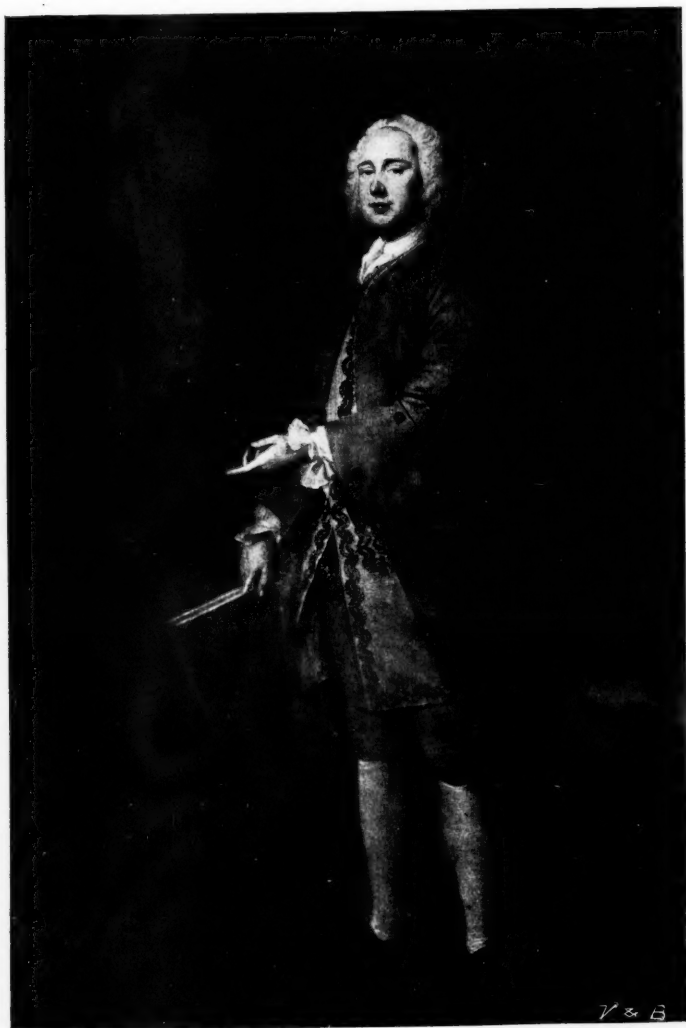
way pur - sues, and he - ro - like his way pur - sues.

way pur - sues, and he - ro - like his way . . pur - sues.

way pur - sues, and he - ro - like his way pur - sues.

way pur - sues, and he - ro - like his way pur - sues.

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